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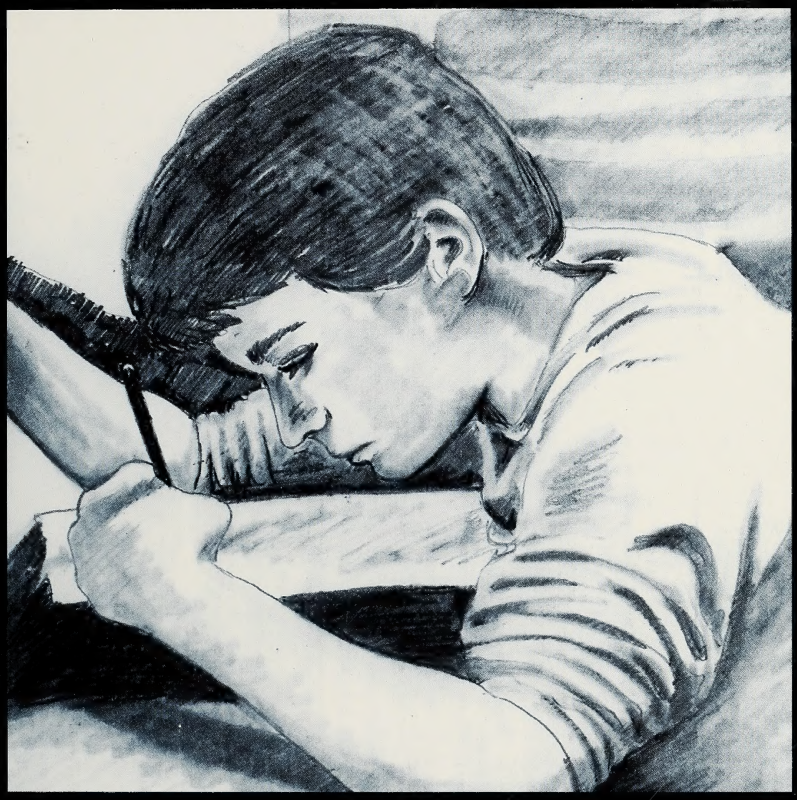
ENGLISH 13

LEARNING FACILITATOR'S MANUAL



Distance Learning

MODULE 1-7

Alberta EDUCATION

English 13

LEARNING FACILITATOR'S MANUAL

Distance Learning

Alberta EDUCATION

Note

This English 13 Learning Facilitator's Manual contains answers to teacher-assessed assignments and the final test; therefore, it should be kept secure by the teacher. Students should not have access to these assignments or the final tests until they are assigned in a supervised situation. The answers should be stored securely by the teacher at all times.

English 13
Learning Facilitator's Manual
Modules 1-7
Alberta Distance Learning Centre
ISBN No. 0-7741-0642-5

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Teachers

Register with the Alberta Distance Learning Centre

The Alberta Distance Learning Centre is dedicated to upgrading and continually improving your learning facilitator's manual so that it accurately reflects any necessary revisions we have had to make in the student module booklets or the assignment booklets. The types of revisions that will be made are those that make the course more accurate, current, or more effective.

The ADLC will send you the latest enhancements and upgrades for your learning facilitator's manual if you return the following registration card to: Alberta Distance Learning Centre, Box 4000, Barrhead, Alberta, T0G 2P0, Attention: Design Department.

ADLC Learning Facilitator's Manual
Registration Card

First Name _____ Surname _____

School Name _____ School Phone Number _____

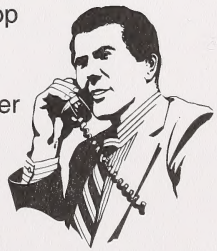
School Address _____

City _____ Postal Code _____

Course Title _____ Approximate Date of Purchase _____

You can help ensure that distance learning courseware is of top quality by letting us know of areas that need to be adjusted. Call the Alberta Distance Learning Centre free of charge by using the RITE line and ask for the Editing Unit. Also, a teacher questionnaire has been included at the back of most learning facilitator's manuals. Please take a moment to fill this out.

We're looking forward to hearing from you!



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Final Test

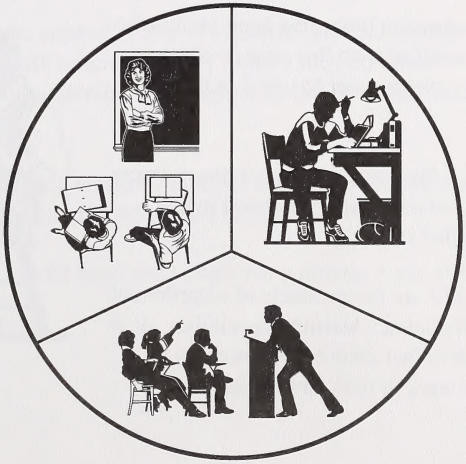
Teacher Questionnaire

Introduction

A survey of these course materials will confirm that this new learning package has been specially designed for many kinds of teachers working in a variety of situations.

Which Category Do You Fit?

- ❒ Small Schools Teacher
  - ❒ inexperienced
  - ❒ experienced, but in other subject areas
  - ❒ experienced in teaching English 13, but wanting to try a different approach
- ❒ Distance Learning Teacher
  - ❒ travelling to schools within the jurisdiction
  - ❒ using facsimile and teleconferencing to teach students within the area
- ❒ Larger Schools Teacher
  - ❒ inexperienced
  - ❒ experienced in teaching English 13, but wanting to try a different approach



Because these materials have been created by experienced classroom teachers and distance learning specialists, they have many advantages for students and teachers regardless of their situation.

Advantages for Students

- incorporates a strong learner-centred philosophy
- promotes such qualities in the learner as autonomy, independence, and flexibility
- is developed through media which suit the needs and circumstances of the learner
- reflects the experiential background of Alberta students
- opens up opportunities by overcoming barriers that result from geographical location
- promotes individualized learning, allowing learners to work at their own pace

Advantages for Teachers

- allows teachers maximum teaching time and minimizes preparation time
- includes different routes through the materials to suit different learners
- incorporates a wide range of teaching strategies, in particular those using independent and individual learning
- delivers curriculum designed by education specialists that reflects Alberta Education Program of Studies with an emphasis on Canadian content
- provides learning materials which are upwardly compatible with advanced educational technology

Does it sound like something you could use?

The student materials are not the only components designed for independent, guided instruction; so is this Learning Facilitator's Manual. It begins with an overview of the current Alberta Education Program of Studies for English 13. This summary is included for inexperienced teachers or those teachers who have found themselves teaching English 13 when their training is in other subject areas. This brief summary is not meant to replace the Alberta Education Program of Studies, but rather to help teachers confirm the highlights of the program.

Other parts of this introduction have also been included to help teachers become familiar with this new courseware and determine how they might want to use it in their classroom.

Beyond the introduction the guide itself contains answers, models, explanations, and other tips generated by the teachers who authored this course.

The courseware and LFM are the products of experienced classroom teachers and distance learning specialists. It is the hope of these teachers that their experience can be shared with those who want to take advantage of it.

Overview of the Program of Studies

THE PHILOSOPHY OF THE LANGUAGE ARTS PROGRAM

Certain fundamental principles relating to the nature of language, to children's development, and to language learning have provided the theoretical framework for the development of the language arts program. Following is a list of these principles:

- A language arts program should emphasize lifelong applications of language arts skills.
- Language use reflects the interrelatedness of the processes of listening, speaking, reading, writing, and viewing.
- Language is used to communciate understandings, ideas, and feelings; to assist social and personal development; and to mediate thought processes.
- Language functions thoughout the entire curriculum.
- In the early years, the child's thinking and language ability develop in his or her own dialect.
- In the high school years, more emphasis should be placed on the recognition of quality and flexibility in the use of language.
- Language variation is an integral part of language use.
- Experience and language are closely interwoven in all learning situations. On the one hand, experiences expand students' language by providing them with new meanings and by modifying and enlarging previously acquired ones. On the other hand, as students gain in their ability to understand and use language, they can enter into, comprehend and react to a variety of experiences.
- Language expansion occurs primarily through active involvement in language situations.
- Through talk the students learn to organize their environment, interpret their experiences, and communicate with others. As they mature they continue to use talk for these purposes as well as to check their understandings against those of others and to build up an objective view of reality.
- Through writing the student can learn to clarify thought, emotion, and experience, and to share ideas, emotions, and experiences with others.
- Various mass media have their own characteristic ways of presenting ideas.

Overview of English 13

RATIONALE

The language arts program is organized around the development of important concepts in the five language arts: speaking, writing, reading, viewing, and listening.

An integrated approach to teaching the language arts is strongly recommended.

Literature is an important part of the language arts curriculum. In fact, literature provides the subject matter for much of the reading, speaking, writing, listening, and viewing in the program. Each course in the program contains objectives, concepts, and materials which extend the range of students' response to literature, deepen their understanding of the nature of literature, and provide rich opportunities for the exploration of human experiences and values.

In order to accommodate students with a wide range of abilities, needs, interests, and aspirations, there exist two streams. The English 13, 23, 33 stream has been designed as an alternative program for many students and the most appropriate one for the skill level of many high school students. For students of average ability either stream may be acceptable depending on the student's interests, attitudes and future plans. The English 10, 20, 30 stream is more appropriate for students intending to pursue further academic studies at the university level, while the English 13, 23, 33 stream is more appropriate for students intending to go to vocational school or to seek employment immediately after leaving high school.

STATEMENT OF CONTENT: ENGLISH 13

Writing

The student should be able to

- use brainstorming, group or class discussion, exploratory writing, personal experience, and incidental reading to generate ideas for writing
- identify his or her purpose and audience and direct his or her writing to that audience
- identify a topic with some assistance from teacher suggestion and select appropriate supporting material from ideas generated through prewriting activities
- recognize the value of using personal experience for examples and illustrations in support of an idea
- plan his or her compositions, and allow for discovery of meaning as he or she writes
- write an introduction which leads the reader directly to the topic
- develop ideas by using methods appropriate to the topic (e.g., examples or reasons)
- demonstrate the ability to organize his or her thoughts coherently

- compose a suitable ending
- review assignments and compositions carefully to assure that all instructions have been followed
- identify those ideas which have not been adequately developed and improve the expression of those thoughts
- revise word choice and sentence structure in terms of their appropriateness for the subject, purpose, and audience
- proofread for errors in grammar, usage, punctuation, and spelling
- produce a revised version, carefully proofread, with a suitable title, footnotes, and bibliography where appropriate
- use personal or exploratory writing, such as journal writing or personal reactions, to express and clarify thoughts and feelings and to develop ideas for other types of writing
- share thoughts or feelings with other people through shaped and polished writing
- use clear, functional prose when the purpose is utilitarian, such as when conveying information or arguing a point of view
- write social letters in language appropriate for the purpose and audience
- complete a variety of forms
- write a concise, factual short report in response to a specific assignment or on a subject in which the student has a special interest

Reading/Literature

The student should be able to

- respond with increasing sensitivity, thoughtfulness, articulateness, and self-reliance to the material which he or she reads
- understand that the study of literature involves initial reading of the material; personal response; sufficient thoughtful consideration to ensure understanding; possible sharing of one's response with others orally or in writing; and, where appropriate, a personal, social, or critical evaluation
- understand that reading literature can increase enjoyment, knowledge, and appreciation of literature and develop an understanding of one's self and others
- read literature for the enjoyment and stimulation of imagination it provides
- describe the major physical characteristics and personality traits of characters

- expand experience vicariously
- relate literary experience to personal experience
- identify the subject and purpose
- retell or summarize the content and identify the basic organization the author has used
- distinguish among the various forms of literature, such as prose, poetry, drama
- identify the point of view of a literary selection
- identify the purpose for reading and extract information based on that purpose
- find information in such sources as newspapers, magazines, instruction sheets, and handbooks
- recognize that both reading rate and comprehension may be increased through the application of good reading techniques, such as reading in larger thought units and making effective use of contextual clues, and that comprehension must not be sacrificed for speed
- recognize that reading rate should vary depending on purpose and material and be able to use reading rate appropriate to the purpose and the complexity of the material
- use skimming as a rapid reading technique and use scanning as a process for quickly locating information
- recognize that reading of complex material will be more effective if a reading strategy such as SQ3R (Survey-Question-Read-Recite-Review) is used

Viewing

The student should be able to

- identify the purpose, message, and intended audience of viewed communications
- understand that the message of a visual presentation is affected by factors such as colour, angle, and movement
- recognize how the content of the image is affected by the use of such devices as camera angles, framing, and arrangement into sequences
- recognize the intentional use of sound to create appropriate atmosphere for the visual message, to communicate content which is supplemented by the visual message, or to soothe, irritate, or distract the viewer
- discuss emotions, facts, and opinions expressed visually
- discuss relationships among film, television, cartoons, advertising, and literature

Listening

The student should be able to

- recognize that effective listening is an active process which requires not only literal comprehension but also interpretive and critical thinking
- observe the courtesies of a good listener
- recognize and recall the central and supporting ideas in an oral presentation
- identify the speaker's purpose
- be sensitive to both verbal and non-verbal indicators of the speaker's intent or attitude such as inflection and gestures
- recognize that listening for information is an everyday activity that can be improved by knowing and using good listening techniques
- distinguish between fact and opinion
- identify the functions and intentions of the speaker and differentiate between the content of the address and the performance of the speaker

Speaking

The student should be able to

- realize that by expressing thoughts orally, his or her own thinking can be clarified and extended
- express thoughts clearly when responding to literature, when generating ideas for writing, and when revising and editing material such as in writing workshop situations
- increase his or her confidence in speaking extemporaneously on familiar topics, in oral reading of appropriate prose or poetry selections, and in giving prepared talks from notes or memory
- exhibit increased facility in the effective use of vocabulary to convey ideas and feelings accurately and concisely
- use voice production factors, such as volume and stress, and non-verbal factors, such as gestures and eye contact, to effectively communicate meaning, mood, and interest
- make a positive contribution to a small group discussion by contributing to the advancement of the ideas and thinking of the group and by observing the courtesies of group discussion
- summarize main points and conclusions

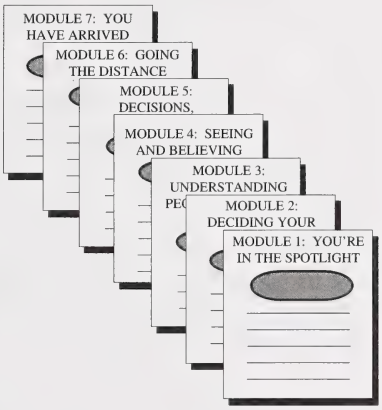
- express thoughts and feelings, explore ideas, and seek information through talk which is appropriate for the purpose, audience and setting
- develop competence in presenting information orally, such as explaining and giving directions
- enhance some presentations by the use of diagrams, charts, or demonstrations
- function at informal social gatherings, such as how to introduce people and start conversations
- use the procedures necessary to participate in an effective job interview

Structure of the Learning Package

Basic Design

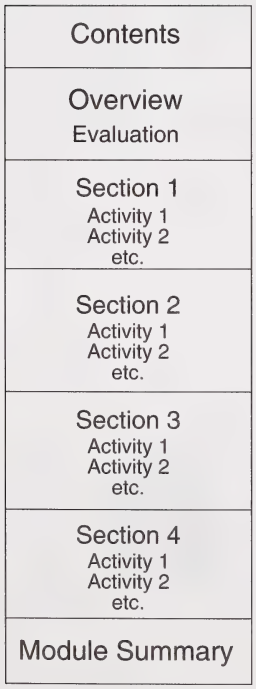
This new learning package involves many other components in addition to the Learning Facilitator's Manual.

Modules



The print components involve many booklets called modules. These modules contain guided activities that instruct students in a relevant, realistic setting.

The modules have been specially designed to promote such qualities in the learner as autonomy, independence, and flexibility. Writers have incorporated such teaching strategies as working from the concrete to the abstract, linking the old to the new, getting students actively involved, and using advance, intermediate, and post organizers. Many other techniques enable learners to learn on their own for at least some of the time.



The structure of the module booklets follows a systematic design. Each module begins with a detailed table of contents which shows the students all the main steps. It acts as an organizer for students. The overview introduces the module topic or theme. A graphic representation has been included to help visual learners and poor readers. The introduction also states the weightings of each assignment.

The body of the module is made up of two or more closely related sections. Each section contains student activities that develop skills and knowledge centred around a theme.

The activities may involve print, audio, and video formats. At times the student and the learning facilitator are allowed to choose the activity that best suits the student's needs and interests. Other activities such as the Extra Help and Enrichment are optional pathways. This flexibility caters to each student's personal situation.

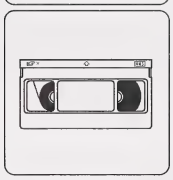
The summary focuses on the skills and strategies that the student has learned.

Assignment Booklet

Accompanying each module is an assignment booklet. The activities in these booklets can be used for formative and for summative assessments. The students should complete these assignment booklets when they have thoroughly reviewed the module materials. The assignment booklets have been designed for classroom use, for faxing, or for mailing. **If the booklets are not being mailed, you should remove the outside cover.**

Media

TELEVISION



VIDEOCASSETTE

AUDIOCASSETTE

COURSE AUDIOCASSETTE
(providing general teacher guidance)

The package also includes reference to media. Pathways have been developed so students can use a variety of media to achieve the objective. These different routes have been included to suit different learners. Wherever videos have been included, a print pathway is also available. This way, if the media resource isn't available or desired, a student can follow the print pathway and still successfully achieve the objective.

A special audiocassette features a teacher guiding the student through the course. The appearance of the teacher icon reminds students that there is this additional help available.

If the students are working individually, you may find this cassette a valuable asset. If you are working in a large group, you may wish to guide the students yourself.

Textbooks and Reference Books

or

Materials, Media, and Equipment

Mandatory Components

Equipment (Hardware)	Media	Materials
• audiocassette player	• prepared audiocassettes (come with learning package) • blank audio tape	• LFM for English 13 • one complete set of module booklets (7) and assignment booklets (7) for each student • There is a final test. • Journal

Optional Components

Equipment (Hardware)	Media	Materials
• VCR • TV	• videocassettes Videocassettes used in the course may be available from the Learning Resources Distributing Centre or ACCESS Network. You may also wish to call your regional library service for more information.	

Using This Learning Package in the Classroom

Conventional Classroom

Whether your classroom has desks in rows or tables in small groups, you may be most comfortable with a learning system that you can use with all your students in a paced style. In other words, you may want a package that will suit all of your students, so they can move through the materials as one group or several small groups. Because these materials contain different routes or pathways within each unit, they can address various learning styles and preferences. The materials also include many choices within the activities to cater to different thinking levels and ability levels. Because of their versatility and flexibility, these materials can easily suit a conventional classroom.

Open-Learning Classroom

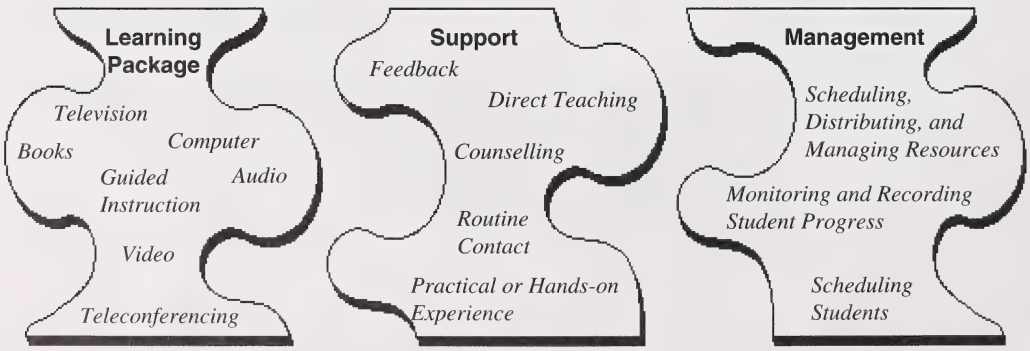
Open-learning is the concept of opening up opportunities by overcoming barriers of time, pace, and place by giving the learners a package specially designed to enable them to learn on their own for at least some of the time.

Such a concept is not new. Many teachers can recite attempts to establish an individualized learning system as they recognized the importance of trying to personalize courseware to meet each individual student's needs. But these efforts often failed, due to lack of time and lack of quality materials that conformed to Alberta specifications.

Due to advanced educational technology and improved Alberta-specific learning packages, a student-centred approach is now possible. Improved technology now allows us to provide support to learners, individually regardless of their pace or location. A teacher cannot be in twenty-eight places at one time offering guidance. However, media and a well-designed learning package can satisfy individual needs. Technology can also help provide an effective management system needed to track the students as they progress independently through the materials.

The key to a successful open-learning system depends on three vital elements: a learning package specially designed to enable students to learn effectively on their own for at least some of the time; various kinds of learner support; and a management system and style that ensures that the open-learning system runs smoothly.

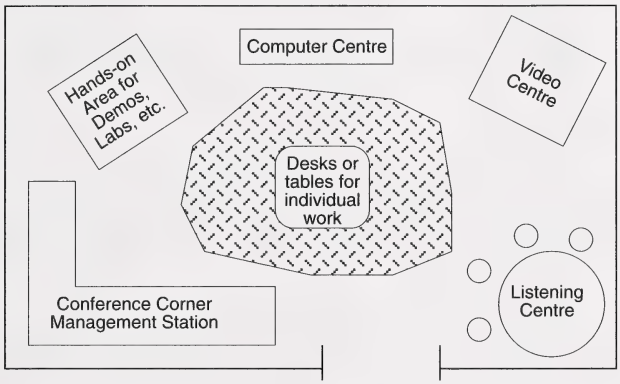
The Key to a Successful Open-Learning System



Learning Package

The specially designed learning package needed for a successful open-learning system has been developed for you. The objectives teach current Alberta specifications using strategies designed for individualized instruction. As the learning facilitator, you need to be sure to have all the components in the learning package available to students as needed.

If adequate numbers of media are available to satisfy the demand, a centre can be established for specific media.



You may not have the luxury to have enough hardware to set up a permanent video or computer centre in your classroom. In that case, students should be encouraged to plan ahead. Perhaps every three to five days they should preview their materials and project when they would need a certain piece of media. This would allow you to group students, if necessary, or reserve media as required.

Support

Support is definitely a key element for successful learning, and when you're planning an individualized, non-paced program, you need to carefully plan when and how support will be given.

The materials contain a form of consistent support by providing immediate feedback for activities included in the module booklet. High school students have solutions, models, explanations, and guides included in the appendix of every module booklet. These are included so students can receive immediate feedback to clarify and reinforce their basic understanding before they move on to higher levels of thinking.

As the learning facilitator, you may be needed to offer more personal guidance to those students having difficulty, or you may need to reinforce the need for students to do these activities carefully before attempting the assignments in the assignment booklet.

The activities include choices and pathways. If a student is having difficulty, you may need to encourage that student to work on all the choices rather than one. This would provide additional instruction and practice in a variety of ways.

Another form of support is routine contact with each individual. This might be achieved with a biweekly conference scheduled by you, or as students reach a certain point (e.g., after each section is completed), they may be directed to come to the conference area.

Special counselling may be needed to help students through difficult stages. Praise and encouragement are important motivators, particularly for those students who are not used to working independently.

Direct teaching may be needed and scheduled at certain points in the program. This might involve small groups or a large group. It might be used to take advantage of something timely (e.g., election, eclipse, etc.) or something prescheduled like the demonstration of a process, or involving students in a hands-on, practical experience.

Support at a distance might include tutoring by phone, teleconferencing, faxing, or planned visits. These contacts are the lifeline between learners and distance education teachers, so a warm dialogue is essential.

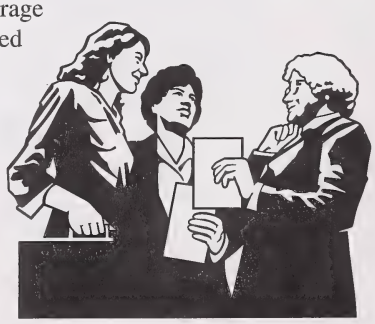
Management

Good management of an open-learning system is essential to the success of the program. The following areas need action to ensure that the system runs smoothly:

- Scheduling, Distributing, and Managing Resources – As discussed earlier, this may require a need for centres or a system for students to project and reserve the necessary resources.

- Scheduling Students – Students and teachers should work together to establish goals, course completion timelines, and daily timelines. Although students may push to continue for long periods of time (e.g., all morning), teachers should discourage this. Concentration, retention, and motivation are improved by taking scheduled breaks.

- Monitoring Student Progress – You will need to record when modules are completed by each student. Your data might also include the projected date of completion if you are using a student contract approach.



Sample of a Student Progress Chart

		Module 1	Module 2	Module 3	Module 4	Module 5	Module 6	Module 7	Final Test
Billy Adams	P								
	A								
Louise Despins	P								
	A								
Violet Klassian	P								
	A								
P = Projected Completion Date A = Actual Completion Date									

The student could keep a personal log as well. Such tracking of data could be stored easily on a computer.

- Recording Student Assessments – You will need to record the marks awarded to each student for work completed in each module assignment booklet. The marks from these assignment booklets will contribute to a portion of the student's final mark. Other criteria may also be added (a special project, effort, attitude, etc.). Whatever the criteria, they should be made clear to all students at the beginning.

Sample of a Student Assessment Chart

	Module 1	Module 2	Module 3	Module 4	Module 5	Module 6	Module 7	Year's Average	Final Test	Final Mark
Billy Adams	**62**	**65**	**54**	**47**	**78**	**67**	**68**	**63**		
Louise Despins	**43**	**50**	**54**	**46**	**48**	**42**	**58**	**49**		
Violet Klassian	**65**	**63**	**66**	**68**	**67**	**70**	**68**	**67**		

Letter grading could easily be substituted.

- Recording Effectiveness of System – Keep ongoing records of how the system is working. This will help you in future planning.

Sample of a System Assessment Chart

Module 1			
Date	Module Booklet	Assignment Booklet	Resources/Media

The Role of the Teacher in an Open-Learning Classroom

The teachers in a conventional classroom spend a lot of time talking to large groups of learners. The situation in open learning requires a different emphasis. Teachers will probably meet learners individually or in very small groups.

With this approach it is necessary to move beyond the idea of a passive learner depending largely on a continually supportive teacher. The teacher must aim to build the student's confidence, to stimulate the learner into self-reliance, and to guide the learner to take advantage of routes that are most meaningful and applicable to the learner.

These materials are student-centred, not teacher-centred. The teacher needs to facilitate learning by providing general support to the learner.

Evaluation

Evaluation is important to the development of every learner. Data gathering and processing, and decision making, at the student and teacher level, serve as means of identifying strengths and weaknesses.

These specially designed learning packages contain many kinds of informal and formal evaluation.

Observation

In the classroom the teacher has the opportunity to see each student perform every day and to become aware of the level and nature of each student's performance.

Observations are more useful if they are recorded in an organized system. The following list of questions is a sample of types of observations and how they can be collected.

Observation Checklist

	B. Adams	L. Despins	V. Klassian	H. Smith	K. Dalley
1. Does the student approach the work in a positive manner?					
2. Is the student struggling with the reading level?					
3. Does the student make good use of time?					
4. Does the student apply an appropriate study method?					
5. Can the student use references effectively, etc.?					

Observation may suggest a need for an individual interview with a student.

Individual Conferences

Individual conferences may be paced (scheduled) by the calendar or at certain points in the module, or they may be set up only as needed or requested.

During these conferences teachers can determine the student's progress and can assess the student's attitudes toward the subject, the program, school, and self, as well as the student's relationship with other students. With guided questions the teacher can encourage oral self-assessment; the student can discuss personal strengths or weaknesses in regard to the particular section, module, or subject area.

Self-Appraisal

Self-appraisal helps students recognize their own strengths and weaknesses. Through activities that require self-assessment, students also gain immediate feedback and clarification at early stages in the learning process. Teachers need to promote a responsible attitude toward these self-assessment activities. Becoming effective self-assessors is a crucial part of becoming autonomous learners. By instructing, motivating, providing positive reinforcement, and systematically supervising, the learning facilitator will help students develop a positive attitude toward their own progress.

For variation, students may be paired and peer-assessing may become part of the system. The teacher may decide to have the student self-assess some of the activities, have a peer assess other activities, and become directly involved in assessing the remainder of the activities.

When the activities have been assessed, the student should be directed to make corrections. This should be made clear to students right from the start. It is important to note the correct association between the question and the response to clarify understanding, aid retention, and be of use for study purposes.

Many of the activities include choices for students. If the student is having difficulty, more practice may be warranted, and the student may need to be encouraged to do more of the choices.

Each section within a module includes additional types of activities called Extra Help and Enrichment. Students are expected to be involved in the decision as to which pathway best suits their needs. They may decide to do both.

Self-appraisal techniques can also be introduced at the individual conferences. Such questions as the following might be included:

- What steps are you taking to improve your understanding of this topic?
- What method of study do you use most?
- How do you organize your material to remember it?
- What steps do you follow when doing an assignment in your assignment booklet?
- What could you do to become an even better reader?
- Do you have trouble following directions?
- Did you enjoy this module?

A chart or checklist could be used for recording responses.

Informal Evaluation: Assignments

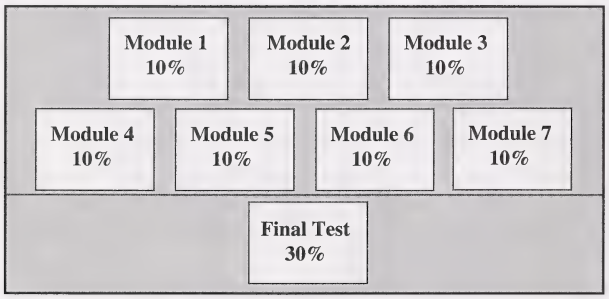
Informal evaluation, such as the assignments included in each module, are an invaluable aid to the teacher. They offer ongoing assessment information about the student's achievement and the behaviour and attitudes that affect that achievement.

Each module contains a separate booklet called the Assignment Booklet. This booklet assesses the knowledge or skills that the student has gained from the module. **The student's mark for the module may be based solely on the outcome of learning evident in the assignment booklet; however, you may decide to establish a value for other variables such as attitude or effort.** It is important that you establish at the beginning which outcomes will be evaluated and that all students clearly understand what is expected.

Final Test

All LFMs include a formal final test which can be photocopied for each member of the class. The test, closely linked to the learning outcomes stated in the module booklets, give the teacher precise information concerning what each student can or cannot do. Answers, explanations, and marking guides are also included.

The value of the final test and each module is the decision of the classroom teacher. Following is a suggestion only.



Introducing Students to the System

Your initiation to these learning materials began with a basic survey of what was included and how the components varied. This same process should be used with the class. After the materials have been explored, a discussion might include the advantages and the disadvantages of learning independently or in small groups. The roles of the students and teacher should be analysed. The necessary progress checks and rules need to be addressed. Your introduction should motivate students and build a responsible attitude toward learning autonomously.

Skill Level

It is important for students to understand that there are certain skills that they will need in order to deal successfully with the course materials. They are listed below:

- understanding and using instructional materials (table of contents, index, list of illustrations, appendices, bibliography, and glossary)
- interpreting charts, cartoons, and photographs
- using reference materials
- recognizing special symbols
- using checklists
- relating material to themselves

Other general skills are using reliable study methods, outlining, and learning to read at a flexible rate.

To decide the level and amount of instruction needed to accommodate the varied levels among students, you may wish to prepare and administer skill inventories or pretests. If most students need help with a particular skill, you may want to plan a total class instructional session. If only certain students lack a skill, you may want to set up a temporary skill group to help students who need it, or you may want to develop a skills file for this purpose.

Reading Level

These course materials are largely print based, but poorer readers need not be discouraged. It is important that you assure the students that these materials have been designed for easy reading. The authors have employed special strategies that lower and control the reading level. Some of them are

- the conscious selection of vocabulary and careful structuring of sentences to keep the materials at an independent reading level
- the integration of activities, examples, and illustrations to break text into appropriate-sized chunks
- the inclusion of many kinds of organizers (advance, graphic, intermediate, concept mapping, post organizers) to help give students a structure for incorporating new concepts

- the recognition that vocabulary and concepts are basic to understanding content materials and thus, must be handled systematically (defined in context, marginal notes, footnotes, and often in a specialized glossary)

- the acknowledgement that background knowledge and experience play a vital role in comprehension

- the systematic inclusion of illustrations and optional videos to help poorer readers and visual learners, and audiocassettes and software as an alternative to print-based learning

- a variety of formats (paragraphs, lists, charts, etc.) to help poorer readers who do not absorb or retain main ideas easily in paragraph format

- the inclusion of media pathways and activity choices to encourage an active rather than passive approach

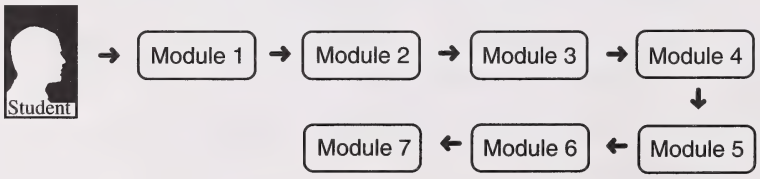
- instruction in a meaningful setting rather than in a contrived, workbook style

- using purposeful reading, viewing, and doing to produce better interpretation of the course materials

- the recognition that students need structured experiences when reading, viewing, or listening to instructional materials: developing pupil readiness, determining the purpose, providing guided instruction and feedback, rereading if necessary, and extending (This structure closely resembles the reading process.)

To help make the learning package more readable, you can begin in your module preparation by reading (viewing, listening to) all the related materials that are going to be used. You need a solid background in order to assess and develop a background knowledge for students. The students' experiential bases may be assessed through brainstorming sessions concerning the topic, having students write down all the ideas they have about the topic, or by using visuals and guided questions to predict what the topic might be about.

In this course, few concepts are dealt with entirely in one module. Rather, each module tends to add to the knowledge of a concept introduced earlier or explores the concept in a different context. It is for this reason that it is recommended that you start with Module 1 and continue working on the remaining modules in consecutive order.



ENGLISH 13

YOU'RE IN THE SPOTLIGHT

LEARNING FACILITATOR'S MANUAL

Distance Learning

MODULE 1

Alberta EDUCATION

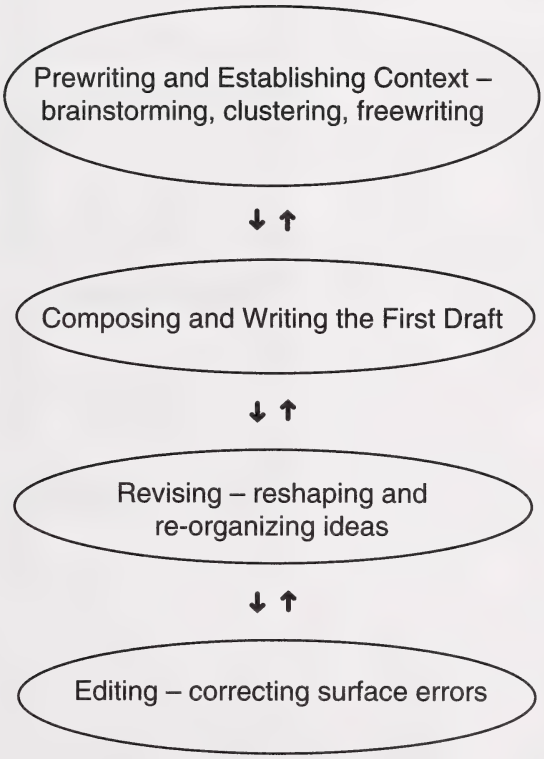
Module 1: You're in the Spotlight – Overview

In this module, students are introduced to the main texts for the course, *Fast Forward* and *Accelerate*, as well as to the course materials and the writer's handbook.

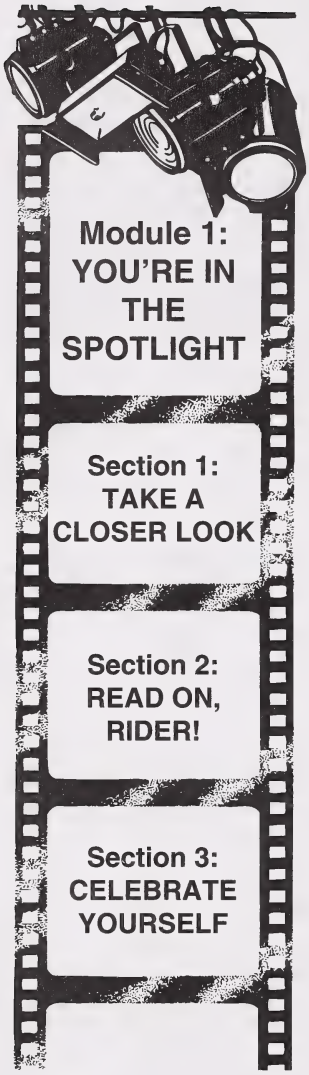
Literature is approached in a very basic way. Students are helped to picture the stories in their minds and to use visual cues such as titles and subheadings to predict the content of what they read.

This module also introduces students to the writing process and focuses on helping them to become more fluent in their writing. Three prewriting strategies are introduced: brainstorming, clustering, and freewriting. The main focus of the module is on students exploring their own ideas, memories, and feelings as a rich source for their writing.

The Writing Process



Throughout the module the students are encouraged to focus on the process of writing, rather than the product. They may need a great deal of assistance from understanding instructors. Consult the *Senior High Language Arts Curriculum Guide 1982*, as well as the *Senior High Language Arts Teacher Resource Manual 1990.*



Evaluation

The evaluation of this module will be based on three section assignments and one final module assignment.

Section 1 Assignment	**10%**
Section 2 Assignment	**25%**
Section 3 Assignment	**25%**
Final Module Assignment	**40%**
TOTAL	**100%**

Section 1: Take a Closer Look

Key Concepts:

- **introduction to the language arts program**
- **using the Journal as a place for private writing**
- **using personal memories and feelings to initiate and develop writing**
- **following directions**
- **freewriting**

Students are introduced to the overall course and the materials they will be using. They are encouraged to plan their work schedule carefully.

Section 1: Activity 1

1. What do you think are the three most important things to learn in this English 13 course?

   Your answers to the question will depend on your own personal interests, experiences, and needs. However, here are some points you should consider. You may think that reading and writing are the most important things to learn, but have you considered that most communication in the world is done through speaking and listening? It is very important to develop these skills too. Viewing skills are also very important. Advertising, television shows, and films surround us. We need to learn to "read" what we see.

2. a. Everyday you receive language from others through listening, reading, or viewing. List some of the forms in which you receive language. Some examples are provided.

   - listening to other people talk
   - audiocassettes
   - books

   What you list will depend on your personal experience. You could think of books, magazines, newspapers, letters, junk mail, recipes, bumper stickers, billboards, radio, conversations, telephone, answering machines, telephone soliciting, stereo, CDs, audiocassettes, movies, television, home videocassettes, sports scoreboards, signs, fax machines, product labels, pamphlets, sign language, etc.

   b. Now think of, and write, all the ways you use language by talking or writing.

   Again your answers will depend on your experience, but you might think of writing letters, writing tests and assignments, writing in a diary, writing grocery lists, filling in forms, writing telephone messages, talking at parties, at school, at work, at home, on the bus, singing along to the radio, etc.

3. Read all the following directions through first. Then do the task.

   If you read ALL the directions first, you would realize that you only needed to do the first three: a., b., and c.

   a. Find out what pages in your textbook, *Fast Forward,* give information about how to analyse and draw cartoons. Write the page numbers.

      Did you remember the resource units in your text? There is a "Viewing Skills" Unit on pages 311-322 that gives lots of information about cartoons. Check it out!

   b. Write the number of the page in your textbook, *Fast Forward,* that shows a yellow Corvette. It is in an activity called "*The Fast Lane*." Use the Table of Contents for help.

      Page 96 shows the Corvette. Did you discover this by first looking in the Table of Contents for a unit about cars? The subtitles indicate that the appropriate unit is Unit 5 – Driving Design. Did you then skim through this unit to find the picture of the Corvette?

   c. In your textbook, *Fast Forward*, find the resource unit on the writing process. Skim the unit to find three important elements to consider when you are drafting a composition. Write these three elements on the following lines.

      On page 259 you will find a description of Audience, Purpose, and Form which are three important elements to consider when writing a composition. In Section 3 of this module you will be learning more about these elements.

   d. Complete the self-test of your listening skills shown on pages 301-302 in your textbook, *Fast Forward.*

      You didn't have to complete this activity. You already know this if you have followed the directions. However, if you completed the self-test of listening skills, you will have developed a better understanding of yourself as a listener.

   e. Find the article "The Magic in Your Name" in your textbook, *Fast Forward*. Use the directions in this article to figure out your personal number. Then continue reading to discover what your number shows about you as a person.

      Again, you didn't need to follow these instructions! However, some people enjoy experimenting with numerology as a way of telling their own fortunes, so you might like to go ahead and do the activity anyway.

   f. Only carry out directions for a., b., and c.

      Did you get fooled?

4. Now read the directions again. Underline anything that is an actual instruction. Ignore anything that is only additional information. Number all the underlined commands in the order you should do them.

A recording of the story, "The Bully," is provided for you on your Companion Audiocassette. (1) Turn to the story on page 24 in your anthology, Accelerate. *(2) Read the story silently as you listen to the recording. As you read and listen, (3) think about these questions:*

- *What are the narrator's memories of the bully?*
- *How do these memories change as the narrator matures into an adult?*

If you didn't understand the story the first time through, perhaps you were reading too quickly. (4) Read the story again slowly and think carefully about the parts that puzzle you.

Teaching Suggestions

Have each student write a set of directions. Directions can be written for tying shoelaces, making a peanut butter sandwich or performing a simple action. Students should exchange and try to follow each other's directions. Then they can give feedback to each other concerning the effectiveness of the directions.

Play the "Draw it!" game: Four students are sent out of the room. The remaining students draw a picture on the blackboard. This picture should contain simple shapes such as squares, triangles, and lines of various sizes. Student #1 is called back into the room and asked to memorize the picture. This student can take notes about what the picture contains, but may not draw the picture itself. Once the picture is copied on paper, the picture is erased from the board. Student #2 is then called in. Student #1 must tell student #2 exactly what to do to reproduce the picture on the blackboard. Student #1 may not watch student #2 draw, nor may student #2 ask any questions about the directions. Student #2 must follow the directions exactly as student #1 provides them. Student #2 memorizes his or her picture, then it is erased from the board. The process is repeated for students # 3 and # 4. At the end of the game the original picture is redrawn on the board beside that of student #4. Lead a discussion about what went wrong with the directions for the pictures, what the students have learned about how to give clear directions, and how to ask questions to clarify directions.

Spend time discussing time management, goal setting, and obstacles to effective study habits with the students. Have them brainstorm the problems – the "temptations" and the "time wasters" – that hinder their work, and then brainstorm possible solutions to these problems. Periodically during the course, review the students' goals with them, their progress, and their management of time.

Section 1: Activity 2

1. Freewrite about these happy childhood times. Let your mind wander through all those early memories, no matter how silly they may seem to you now. Remember that in freewriting you write all the things that drift into your mind. **Don't stop writing.** If you have to, just keep scribbling a nonsense word or phrase like "I don't know what to write" until new ideas and memories pop into your head. Have patience. The ideas will come if you let them flow.

   Everyone's memories and style of freewriting are different. Following are two sample pieces of student writing that you may wish to compare to your own.

   Sample #1

   > *I used to love to play dress-up. The two girls that lived across the street would come over to our basement, and we'd be pioneers, spies, elegant ladies, and once we all took turns being the bride (until mother came down and saw us dragging her wedding dress through the basement dust). I also loved to build forts in what we called "the gully," a little valley at the end of our street overgrown with thick plants and covered with rotting trees. Our forts were always built by "pioneers," as we imagined ourselves, first settling in this country and struggling to survive. Then we also skipped for hours, playing all kinds of nasty skipping games with complicated rules that left some poor kids on the block out of our games. I don't know why we did that...*

   Sample #2

   > *When I was six I did all the chores around the farm I milked with dad when I was old enough and cleaned out the horse stables I actually liked doing chores because it was outside work and nobody to bother you. Me and my brother also went hunting lots we used to just hit gophers but sometimes Tom would take me when they went for big game usually that was a weekend trip and we drived up north past Keewaken to a little cabin. That was lots of fun and I did cooking and chorses there too.*

   Did you spot any spelling errors? You may also have noticed that there are many missing punctuation marks in this passage and that in some instances the sentence structure and grammar could be improved. Remember, this is an example of freewriting. Of course the writer would correct these problems before sharing the writing with someone else.

2. What was the narrator doing out in the battlefield?

   You need to understand that the narrator, the only officer left in his regiment, is leading a small group of soldiers across the battlefield to meet with another troop of Canadian soldiers. Presumably, once the two are joined, they will either launch their next offensive move or prepare themselves to defend their newly won piece of ground from an enemy assault.

3. What part of this story is most meaningful for you? Choose one part that you could somehow relate to or that you liked best. Write about this part and explain why it appeals to you.

   Answers will vary. Your answer will depend on your writing "voice" and the parts of the story you found most interesting and meaningful.
   Here are two sample student responses:

   Sample #1

   > *I liked this story. I could really picture Aubrey and I hated him. He reminded me of this big ugly girl I knew in Grade 6 named Megan, who used to make fun of me and my friends all the time. The trouble was when we tried to laugh back, she just thumped us. I'll never forget the time Megan got mad at us because we wouldn't let her join in skipping double-dutch. I was holding the rope and Tammy was just about ready to jump in, when suddenly Megan knees me in the stomach. I'd never had the wind knocked out of me and I almost threw up. I was so mad I hit her. I think the part of "The Bully" that is most meaningful to me was when they show Aubrey throwing down the guy telling the story and kneeling on him. And just like the story says, nobody loves kids like that. I think maybe that was Megan's problem too.*

   Sample #2

   > *I loved the ending of this story most: "Hate dies funny." This is so true, and you always find out just how silly your hate of someone is when it's too late. When the narrator says that the hateful memory of Aubrey grew, I know what he means. It's like when you hate someone that much, it eats you up, and pretty soon you don't even clearly remember what they ever did to you, you only know this hatred. Then it's really strange to actually meet the person much later, and you realize that they're only a person after all. Usually you both smile and talk small-talk, really pleasant to each other. Then when you part and say "See ya!" you try to remember what that hatred feeling was like. And you realize it's dead. Completely dead. And if you're Gregory Clark you think, "Hate dies funny!"*

4. The narrator says "My hatred of him matured, became adult, took on the known shape of a presence." What does this sentence make you think about? How do you think the narrator's feelings changed towards the bully as he grew older? Write your thoughts below.

   Here are some possible ideas:

   - *Maybe the narrator's hatred doesn't really change, he just preserves it long after Aubrey's gone.*
   - *Maybe he means that as he grows older the memory of Aubrey comes to represent all his adult enemies.*
   - *Maybe the narrator is assuming that adult hate is different (maybe deeper? more powerful and focused?) than a kid's sense of hate, and his feeling for Aubrey became adult hatred when he grew up.*

Teaching Suggestions

Bring in pictures, films, or books related to the trench warfare of World War I. Or have groups of students locate these items and research various aspects of the war mentioned in the story "The Bully."

Have students role-play a meeting between the narrator and Aubrey if the two men had met someplace other than the battlefield.

Encourage students to discuss and write about their own experiences with a "bully" or someone who harassed them in their early school years. Have students write a poem about their own experiences or about the narrator's experience with Aubrey.

Have students write 'Aubrey's story,' writing the events as Aubrey would tell them.

Section 1: Activity 3

You have thought about your past. Now think about your future. What are your goals in life? Where are you headed anyway?

To decide what you want to do with yourself in the future, begin by looking at what you really enjoy doing now.

List twenty activities you like to do – any twenty, no matter how trivial they may seem or in what order they occur to you.

What you write will depend on your own unique childhood daydreams, wishes, and ambitions. Since every person is unique, everyone's writing will be different. But here are two sample pieces of student writing that you may wish to compare to your own:

Sample #1

I wanted to be a fireman. I think I thought firemen always had exciting lives, and ever since I visited the fire station at my birthday party and saw where they slept and the pole they had to shinny down to get to the fire truck, I thought that would be great. Also where they lived there were no mothers and no sisters to make life miserable.

Sample #2

From the time I was about eight until I got to high school, I wanted to be a doctor. I don't think it was for the money – I think I was too young to really understand that doctors made lots of money, and I really wasn't old enough yet to want a lot of money (like I do now!!!). Actually I was fascinated by anatomy – I had all those plastic models of organs inside the

body, and I loved science in school, and I got a chemistry set once for Christmas and I did all kinds of experiments and I really thought that's what I wanted to do all the time when I grew up. I don't know why I quit trying to be a doctor. I guess I just didn't get good enough marks or something.

Teaching Suggestion

Students should be encouraged to share their writing as much as possible. In the Journal writing exercises on pages 43 and 45, and for any other Journal exercises in this course, invite your students to exchange their writing with each other. As peer editors they can respond in writing.

Section 1: Follow-up Activities

Extra Help

1. You can use pictures to inspire your freewriting.

   Turn to page 18 in your textbook, *Fast Forward,* and look at the picture there. Then freewrite for three minutes about this picture. Write about any feelings, thoughts, or memories that this picture sparks in your mind. If no ideas come, just begin by describing the picture.

REMEMBER: In freewriting you do not ever stop writing. If you run out of ideas to write about, just write "I don't know what to write" until a new idea comes into your mind.

After looking at the picture you could have written about memories you have of your elementary school teachers. Perhaps the picture prompted general memories you have of school, good and bad. Maybe you wrote about old-fashioned schools and the differences between them and our modern schools. Maybe you were moved by the children's gesture of a birthday surprise for their teacher, complete with gifts lining her desk, and wrote about similar memories. Or you could have written an imaginary character sketch of the teacher, starting with the expression on her face and other clues given in the picture. Perhaps you wrote as if you were the teacher, describing what you felt when you walked into the classroom that day.

2. Look back over your freewriting. Circle any sentences or groups of words that sound good to you or that you might like to use in another piece of writing at a later time.

   Of course, what you circle and choose to write about is a matter of personal choice. One reason for freewriting is to generate new ideas and sentences that you can use somewhere in writing that you share with an audience. Don't throw any of your writing away no matter how "rough" or useless you may think it is. It's always good to look back through these pieces of writing, searching for ideas you can use.

3. If you are having problems getting ideas together for a piece of writing, read the short segment on page 258 in *Fast Forward* called "Timed Writing."

   Timed writing is another term for __*freewriting*_____.

4. If you are planning to do some memory writing, it may be a good idea to flip through your family photo albums or rummage through some old boxes in the attic, garage, or basement.

   Look around your home for a picture or object that has sentimental value to you. What memories are triggered? Do you now have something to freewrite about?

JOURNAL

In your Journal respond to the following idea.

Freewrite about the memories and feelings that were triggered when you looked at an old family photograph or touched a treasured family heirloom. What was this item? Why is it important to you?

Are you surprised at how much you were able to write? Did you notice that an idea that you wrote down led to a new idea? Are you impressed by some of the things that you wrote? How many of these ideas do you think you could use for a future piece of writing?

Often the hardest part of writing is starting to write. You need an idea first. Once you get that first idea down on paper, the rest usually follow. A picture or another object can often give you that first idea – the spark that ignites your passion to write.

Remember, when you are freewriting, don't worry about your handwriting, or spelling, etc. You'll interfere with the flow of ideas. It's a simple matter to correct spelling: it's much harder to come up with ideas. Don't let anything interfere with the flow of ideas.

5. If you don't have anything to look at to stimulate your freewriting, then you may want to let your imagination create a mental picture of a person, place, object or event.

   This process of using your imagination to create a picture in your mind is known as

   - pretending
   - visualizing
   - self-hypnosis
   - picturing
   - memory writing

   visualizing

Enrichment

1. Do the following inventory to analyse when and where you work best.

Personal Work Inventory

To do this inventory think back to the last schoolwork-type project you did on your own. Put a check mark beside the statements which best apply to your personal work habits in that type of situation.

- When I am reading or writing, I can concentrate best

  ___ a. in the early morning (7 A.M. or earlier to mid-morning)

  ___ b. in the late morning (9 or 10 A.M. to noon) after I've had time to wake up

  ___ c. in the early afternoon (just after lunch till 2:30 or 3 P.M.)

  ___ d. in the late afternoon (3 or 4 P.M. till suppertime)

  ___ e. in the early evening (7 P.M. to 9 or 10 P.M.)

  ___ f. in the late evening (10 P.M. and later)

- I feel most comfortable working in the following conditions:

  ___ a. in a room by myself

  ___ b. with music playing in the background

  ___ c. in a quiet area, such as a library, with other people around

  ___ d. in a noisy area, such as a cafeteria, with other people around

  ___ e. other _____

- I am easily distracted when I

  ___ a. hear a conversation near my desk

  ___ b. hear a radio or TV playing nearby

  ___ c. hear traffic sounds outside the room

  ___ d. am interrupted by someone talking to me

  ___ e. am hungry

  ___ f. want to enjoy the beautiful day outside

  ___ g. hear the noises of general family activity at home

- Which statements best describe your working style?

  ___ a. I like to take frequent short breaks.

  ___ b. I like to work long, uninterrupted stretches. Then I take a long break of a day or more.

  ___ c. I "hop" from one task to another, never quite finishing each one.

  ___ d. I like to work in 1/2 or 1 hour periods scattered throughout my day.

- Put a check mark beside the statements that describe your general work habits. Put a "C" beside any work habits that you would like to change.

  ___ a. I often put off doing the work until later. Then I worry about not having the work done.

  ___ b. I work well under the pressure of deadlines.

  ___ c. I begin a new project with enthusiasm and good intentions. Then I gradually lose interest and motivation.

  ___ d. I am easily influenced by my friends to do other activities instead of working.

  ___ e. I will sometimes sit trying to work for hours, but I actually get very little done.

  ___ f. I make lists of the tasks I have to do each day. Then I priorize the tasks.

There is no single best method for working well. You need to discover and make adjustments for your own working style and habits. Suppose you know you work best in the early evening, but you are easily distracted by noise such as family activity. You probably need to find a place to work that is quiet and open in early evening. You could try working in a library or somewhere at home that is removed from the general activity. Or you could use earplugs to block out any noise. Headphones connected to a portable audiocassette player or other audio equipment would also work. You could also ask your family for some support by explaining what your working needs are, and then working out a compromise that is agreeable to everyone.

Teachings Suggestions

Bring in (or have students locate and bring in) several pictures as stimuli for short creative-writing activities. Discuss the feelings the students get from the pictures, and have them speculate how each picture creates the feeling. Discuss memories the pictures spark in their minds.

Try projecting an interesting graphic on the overhead projector. After studying the picture for a few moments, have the students *cluster* ideas about the picture and then move into writing when an idea forms.

If students have difficulty beginning to write freely after looking at a picture, try prompting them with these questions and suggestions:

- What happened immediately after this picture was taken?
- Tell the story up to the point this picture was taken.
- Choose one thing in this picture that is most interesting to you and write about it.
- Tell the thoughts of one of the people in this picture at the moment the picture was taken.

2. What are the advantages and disadvantages of using a tape recorder rather than freewriting to generate ideas?

   Following are sample responses. Your responses may be different or you may have other ideas that were not included here. Share your responses with another student if you can.

Advantage	Disadvantage
It may be faster to record your ideas than it is to write them.	***Often you can see connections among ideas when they are written on paper. These connections may not be as obvious when you are listening to a recorded version.***

3. Try using a tape recorder instead of freewriting to generate ideas for a short composition about any topic that appeals to you, like your car, your best friend, sports, pizza, etc. Spend about three minutes talking into the microphone.

   a. Did you sound on the tape the way you normally sound when you talk to someone else? Would others recognize you as the speaker on the tape? Why or why not?

      You likely answered that others who know you would be able to recognize your voice on the cassette.

b. If you had written your thoughts instead of having recorded them, would people who know you be able to identify you as the writer? Why or why not?

You may have answered that others might have been able to identify you as the writer because they are familiar with your unique handwriting.

c. What if you had typed your thoughts?

You may have answered that when something is typed, it is impossible to tell who wrote it. But is it impossible? There is such a thing as "voice" in writing. If you write the way you talk, people who know you will be able to recognize your unique "voice" in the material you write, just as they can recognize your voice on a cassette recording.

If you want to write using your own unique voice, but find that what you have written doesn't sound at all like you, try recording your ideas first. You will be much more aware of your "voice" when you write.

Section 1: Assignment

10

Review the Journal entries that you wrote in this section. Choose the entry that you like best and are willing to share. Polish this Journal entry. Write your polished entry on the response pages that follow. If you are not sure what is involved in polishing a piece of writing that you will share with a reader, read page 262 in *Fast Forward*. Before you begin writing, indicate the page number of the topic on which your Journal entry is based.

Evaluation Suggestions

Use the "Scale for Evaluation of Expressive Language" located at the end of this Learning Facilitator's Manual (LFM). If you prefer, you can use a similar evaluation scale found on page 114 in the *Senior High Language Arts Teacher Resource Manual.*

Extend the marks given to ten. The emphasis is on thoughtful ideas, clearly expressed. The student's answers should show fluency and imagination, and demonstrate the student's ability to follow the directions of the assignment.

Section 2: Read on, Rider!

Key concepts:

- **Readers should form a mental picture of the characters and action while reading.**
- **Students learn to use the Journal to record personal responses to what they read.**
- **Students should check their understanding by asking questions about what they read.**
- **Deal with unfamiliar words by using context, but don't interrupt the flow of reading to define a word unless it seems crucial to the overall meaning.**

This section focuses on reading skills, and encourages students to develop a wide variety of reading strategies to meet the demands of different reading tasks.

Section 2: Activity 1

The more you learn about your own reading style and strategies, the better reader you will become. To find out more about you own reading skills, try the following self-test.

Reading Skills Self-Test

YES	NO	
❑	❑	Can you visualize what you read?
❑	❑	Can you remember the main ideas about what you have read?
❑	❑	Can you read without your mind wandering?
❑	❑	Do you vary your reading speed according to what you read?
❑	❑	As you are reading, can you predict what might come next?
❑	❑	Do you connect what you are reading to your own life experiences?
❑	❑	When you come across a difficult word, do you try to guess what the word means and then continue reading?
❑	❑	When you pick up an article to read, do you examine the title, subheadings, and pictures for clues to what the article is about?
❑	❑	Do you try to recall information you already know about the topic before reading an article?
❑	❑	Do you always have a specific purpose in mind when you are reading?

Good readers can answer yes to all of these questions. If you answered yes to even one of the questions, you are on your way to becoming a good reader. Many of these skills will be explored throughout the English 13 course.

Section 2: Activity 2

1. Write questions of your own about "Lies May Father Told Me." Use the following starters:

   - **Who**
   - **What**
   - **When**
   - **Where**
   - **Why**
   - **How**
   - **What if**
   - **What next**

   Here is a list of possible questions:

   ***Who** is the narrator? How old is the boy? How would you describe his character?*

   ***What** do you think of the way the parents handled the grandfather's death?*

   ***When** does this story take place? What clues are given in the story?*

   ***Where** do the boy and his grandfather go every Sunday morning? Why do they go there? What are they doing? Why is the "where" of this story so important?*

   ***Why** was the grandfather so important to the boy?*

   ***How** did the boy's father really feel about the grandfather?*

   ***How** did you feel about the boy's father? What was he like as a character?*

   ***What if** the grandfather had not died? Would the father find another way to stop their Sunday morning junk business?*

   ***What** will happen **next** between the boy and his father?*

2. Now it's your turn. Write responses to these questions to determine the main events and issues of the story "Lies My Father Told Me."

   Here are some suggested responses for "Lies My Father Told Me":

   a. Who is the main character?

      The main character is the boy narrator.

   b. What seems to be the main character's major problem?

      The main character's problem is his conflict between his admiration and loyalty to his grandfather and his father's "disrespect" (in the boy's eyes) for grandfather. The boy also worries for Ferdeleh's future and the future of the Sunday morning outings.

c. *As you read through the story, what new problems, or crises, or obstacles complicate the main character's problem?*

New complications: Father continues to make fun of the horse and hints that Ferdeleh should be destroyed. The Board of Health reports neighbours' complaints about the stable. Grandpa becomes very ill.

d. How is the main character's major problem finally solved?

The main character's major problem is solved when Grandpa dies and Ferdeleh is killed.

e. What does the main character learn, if anything?

The boy thinks he learns that his father tells "horrible lies." But the readers may believe the father simply has a different viewpoint than the grandfather's, and the boy hasn't yet learned to accept more than one point of view.

3. Choose either the grandfather from "Lies My Father Told Me," or Aubrey from"The Bully," for this question. What clues does the author give to help the reader understand the character you have chosen?

The following are suggested responses only. Students may discover additional ideas, or even have different interpretations of the story than some of these responses indicate.

a. List any clues you can find about the character's physical appearance.

Some clues to Grandpa's physical appearance are "six foot three in his worn-out bedroom slippers," "his hands were bony and looked like tree roots," "long grey beard with streaks of white running through it."

Some clues to Aubrey's physical appearance are "large loose boy" (perhaps meaning "flabby"), "sallow skin, pale eyes" and "long-geared, rangy man."

b. How does the character act towards others in this story?

Grandfather is shrewd with neighbours in paying the lowest possible price for second-hand goods: He is kind to the old horse and loving and patient with the boy. He is tolerant of the boy's mother and grandmother considering their warnings every Sunday.

As a child Aubrey is always "mauling, pushing and shoving" others. He hides in wait for the narrator and then attacks him. In the war scene Aubrey seems like a leader and almost jovial.

c. Choose two of the character's actions in the story. What do these actions tell you about the character's personality?

Grandfather is described squatting on the land, running earth through his fingers, and talking of the "old country." This perhaps shows faint homesickness, his love of the land, and his strong memories of his homeland, Russia. We are told Grandpa prays three times a day on weekdays and all day Saturday, and we are shown him in church praying with a "booming" voice. This shows him to be a deeply religious man who is proud of his Jewish faith.

Aubrey waits every day to attack (torment, not hurt) the narrator. This shows his meanness. He later leads the troop of "Pats" through a battlefield, which shows his courage.

d. Reread the parts of the story where the character is talking. What kind of person do you think the character is, based on what is said? Is the character kind and caring, selfish and mean, funny, rough, wild, timid, serious, or conceited? Use your imagination to find words to describe the character.

Grandpa says "women always want more than they can get." This shows he has a traditional view of women. He seems to think women need to be controlled by men. He also says "God only answers prayers in Hebrew...the Holy Language," which shows that Grandpa recognizes no other religion beside his own Jewish faith. He also shows his tremendous pride in his grandson when he predicts the boy will "lead our people to a new paradise."

Aubrey only says one line: "Don't I know you sir?" Which shows at that point in the story that he is lower in military rank than the narrator. It also shows that he feels no hatred or meanness towards the narrator anymore.

e. Now reread what other characters in the story say about this character. How do they act towards him? What hints do other characters give about the character's personality, relationships, behaviour, and attitudes?

Children taunt Grandpa and his grandson by calling them "Juif." Grandpa's reaction is important. He doesn't fight back although he seems deeply angered and doesn't ever return to that area again. Father makes fun of Grandpa's horse and seems to disapprove of Grandpa's pride in the boy.

We are told that "nobody loved" Aubrey and that people avoided him. This hints that he is an unpleasant person. He probably doesn't know how to approach people as friends since he's had no experience forming healthy social relationships.

f. List four or five words or phrases that **you** feel accurately describe the character's personality.

Grandpa is a strong, proud, very religious man who drives a "hard bargain." He loves the land and animals, but he loves his grandson above all. Can you think of any other words to describe Grandpa?

Aubrey is unloved, unsociable, mean, big, probably lonely, and "gutsy." Can you think of any other words to describe Aubrey?

Teaching Suggestions

Have students draw or locate pictures of the character they have chosen to examine.

Have students write a poem or journal entry from a character's point of view.

Have students think of actors and actresses they would "cast" as the characters they are examining, if they were preparing a movie version of the story.

Section 2: Activity 3

1. Can you figure out the rest of the message?

This is a classified advertisement for a vehicle for sale. The vehicle is a 1984 Datsun 280 Z, with power windows, power locks, power steering, power brakes, and a 6-cylinder engine. The car comes with an extended warranty, and the car is a manual 5-speed transmission model. The owner is asking $8,000 or will take the best offer given by a prospective buyer.

Teaching Suggestion

Bring in, or have students locate, examples of reading material that requires a very specific vocabulary or understanding of context to interpret, e.g., crochet or sewing instructions, recipes for advanced cooks, choreographer's notation, articles describing rock music or fashion, etc.).

2. Now test yourself on your ability to use context. Try to figure out the meanings of the boldfaced words in the following sentences from "The Bully." For some you may need the background knowledge of the whole story up to the quoted sentence. For others, you may need to go back to the story to find the word and read the passage surrounding it.

   Circle the word or words that you think comes closest to the meaning of the word in **boldface** type.

   a. "Being at that time a very small, measly little boy consisting largely of freckles, knuckles, knees and feet, I believed devoutly in the principle of **non-resistance**." (second paragraph on page 24)

      - taking revenge
      - joining in
      - not fighting
      - not running

      not fighting

   b. "Two or three times, we had to cringe while German stick bombs whanged close; we **lobbed** ours back until we got silence." (third paragraph on page 26)

      - threw
      - gathered
      - ran
      - held

      threw

   c. "His pale eyes stared **incredulous** and triumphant down into mine." (third last line on page 26)

      - incredibly big
      - cruel
      - hopeful
      - surprised

      surprised

d. "Two or three times, Sgt. Windsor had to slide the nozzle of the **Lewis** over the lip of craters and spray a pan of fire into brush clumps." (third paragraph on page 26)

- another soldier
- a type of gun
- a bucket
- a German bomb

type of gun

e. "But each time up, we saw the **Pats** coming to us." (fourth paragraph on page 26)

- a regiment of Canadian soldiers
- dogs
- German soldiers
- bombs

regiment of Canadian soldiers

3. What do you do when you come across words you don't know? List the strategies you use to deal with unfamiliar words in your reading.

Some people say you should stop and look up unfamiliar words in the dictionary. But what would happen if you stopped reading each time you met a new word? You would lose your sense of the general meaning of what you were reading. Your concentration would be interrupted, and your mental picture would probably be lost.

Another way is to figure out the meaning of the word from the clues present in the overall setting and events of the story. Clues to the word's meaning can also be found in the sentence or paragraph in which the unfamiliar word appears.

Teaching Suggestion

Have your students play "The Dictionary Game" in groups of two or more people. This game is similar to the commercial game called "Balderdash."

One person, the first Group Leader, finds a word in the dictionary, any word that he or she thinks no one in the group will know, and reads it aloud. Everyone in the group then makes up and writes a definition for the word on a piece of paper. The definition should sound reasonable even if they have no idea what the word means.

The Group Leader also writes down the real definition of the word, putting the dictionary definition in his or her own words.

The definitions are then collected, mixed up in a hat, then drawn out one by one and read aloud by the Group Leader. After each definition is read aloud, each person in the group (except the Group Leader) votes on whether they think that is the real definition. The definition that gets the most votes wins, and the person who wrote the definition gets 10 points.

For example, say the word was:

bogle

Person #1's definition: "a yellow plant found in the Caribbean area"

Person #2's definition: "a wart growing between the toes"

Person #3's definition: "a bubble of vapour"

Person #4's definition: "to be helpless and afraid"

Group Leader's definition: "an object of fear or loathing" (from the dictionary)

In this game, everyone thought definition #2 sounded like the real definition. Person #2 therefore gets 10 points.

After the round, the person to the left of the Group Leader becomes the new Group Leader, and the game is repeated until everyone has had a chance to be Group Leader. The winner is the person with the most points at the end of the game.

By the way, if the Group Leader's definition gets the most votes, the Group Leader loses the round, and gets ten points knocked off his or her score. The Group Leader must try to make the real definition sound phony, but cannot cheat and just make up a phony definition.

Play "The Dictionary Game" with a group of two or more people for as many rounds as you like.

Section 2: Follow-up Activities

Extra Help

Read the story "Long, Long After School" on page 13 in your textbook *Fast Forward*. This story is like a piece of memory writing. The author relates an incident recalled by his friend about their Grade Three teacher, who has just died. As you read, use the details provided in the story to picture Miss Tretheway. Once your mental image is clear, try to get the story to play in your mind like a movie. After reading, do the following exercises.

1. Write your personal response to this story. Turn back to Activity 1 for a list of suggestions for personal responses.

   In your responses to literature, let yourself go and just "freewrite" about the story, letting your thoughts go wherever they like. Here is one sample student response:

   > *I almost cried reading this story. It made me feel just like the narrator felt at the end: " I myself had never felt less beautiful, or less of a gentleman." How many people pass through the outskirts of our lives, people whom we cause pain or callously take for granted, without realizing it? The story of Miss Tretheway, the forgotten, lonely wallflower, and Wes's shy loyalty to her dignity is pathetic and beautiful at the same time. I wish Wes would have told Miss Tretheway how much she meant to him, and even given her flowers, before she died. This story makes me feel like saying something special or doing something nice for the people who get left behind or laughed at in my life.*

2. Write three questions you have about this story. Discuss answers to your questions with a small group of other students. (For suggestions of question starters, turn back to Activity 2.)

   Your questions will depend on the parts of the story you were left wondering about most. Here are some sample questions:

   Why did Wes get so upset at the school dance that he almost killed himself?

   Why was Miss Tretheway so especially kind to Wes?

   Why did all the kids make fun of Wes?

   What kind of person was the narrator? Was he as cruel as he seemed to be from his reactions to what Wes was saying?

   What did the community think of Miss Tretheway?

   Wasn't Wes embarrassed carrying on his life as an adult around all the people who made fun of him when he was a kid?

Enrichment

1. In this section you learned how to make up questions about what you have read, using the 5 Ws + How, What if, and What next. Making up questions for a test to give to someone else is one of the best ways to check your own understanding.

   a. Try making up a test about the story "Lies My Father Told Me." Your test should have five to ten questions.

      Make your questions very specific, but not so specific that you are asking about very small details that aren't really important. You should not try to trick or fail people with your test. Yours questions should simple check people's understanding of the most important characters, events, and issues in the story.

      Be sure that your questions are specific and reasonable. Someone who has read the story twice should be able to pass your test. Here are some sample questions to give you further ideas:

      - *Why did Grandpa call out "Regs, cloze, bottles"?*
      - *Why did the children throw stones and call out "Juif"?*
      - *Why did Father complain about Ferdeleh?*
      - *Why did Aubrey wait for the narrator every day and then pounce on him?*
      - *Why did the narrator not fight back when Aubrey jumped out at him?*

   b. Have a person who has read the story write your test. Mark the test yourself. Then think about these questions: Was the test a good one? What problems were there? What would you do differently if you could make up the questions for the test again?

      Answers will vary depending on the kind of questions you made up. If you can, try your test out on a few people. Then ask them if the questions were too hard or too easy.

2. Drawing can help you check your understanding of a story and extend your mental picture of the characters, setting, and action.

   Draw an episode from "Lies My Father Told Me" in the form of a comic strip. Draw the setting, characters, and action as you visualized them. Put the words the characters say in speech balloons.

   You may prefer to use photographs or magazine pictures to represent the characters instead of drawing them.

   If you have trouble understanding what a comic strip or "storyboard" is, check page 317-321 in your text, ***Fast Forward,*** *or look at comic strips in your newspaper. There are some sample comic strips in your text,* ***Fast Forward****, page 150 and 161. Try showing your finished comic strip to someone who has read the story. Ask that person for his or her personal response to your comic strip.*

Section 2: Assignment

25

1. In this section you chose a character from either "The Bully" (Aubrey) or "Lies My Father Told Me" (the grandfather) and answered several questions about that character's personality, attitudes, and behaviour. Choose either ONE of these two characters. Write a paragraph describing that character. You may wish to use some of the writing and ideas you generated as you worked on this section. Be sure to give at least one example from the literature to support each point you make about the character.

(20 marks)

Evaluation Suggestion

The character description should present at least three reasonable conclusions about the character's values, attitudes, behaviour, preferences, idiosyncrasies, etc. Each conclusion should be supported with a reference to an occurrence in the story involving the character. Assess the student's writing using the "Evaluation for Written Composition" located at the end of this LFM. Score holistically.

2. Review the Journal entries that you wrote in this section. Choose the entry that you like best and are willing to share. Polish this Journal entry. Write your polished entry on the response pages that follow. Before you begin writing, indicate the page number of the topic on which your Journal entry is based.

(5 marks)

Evaluation Suggestions

Assess the student's Journal writing using the "Scale for Evaluation of Expressive Language" located at the end of this LFM. If you prefer, you can use a similar evaluation scale found on page 114 in the *Senior High Language Arts Teacher Resource Manual*. The emphasis is on fluency and thought. Extend the marks on the scale to twenty.

Section 3: Celebrate Yourself

Key concepts:

- **Language and thought are closely interconnected. Writing is actually a way of thinking.**
- **The prewriting techniques – brainstorming and clustering – are discussed.**
- **Writing must be adapted to the needs and interests of the audience.**
- **Format determines the structure of writing.**

In this section students are introduced to the fundamentals of writing: author's purpose, format, author's role, audience, and topic. The focus is again on helping them discover and develop their own thinking and writing processes, culminating in the writing of a poem.

Section 3: Activity 1

1. Allow yourself a minute to brainstorm as many ways as you can think of to use a paper plate.

   Here are some ideas to compare with your list of uses for a paper plate:

   - *frisbee*
   - *hat*
   - *fold over to make a sandwich holder*
   - *doggie pooper scooper*
   - *dustpan*
   - *fan*
   - *packing material (protect fragile things)*
   - *play cymbals*
   - *wedding decorations*

   What others did you think of?

2. a. Choose **one** of the following topics. Circle it. Now brainstorm as many ideas connected to the topic as you can.

animals	terrorism	fast food
vacations	parents	sports
shopping malls	Christmas	video games
	television	

   Here is a sample list of brainstormed ideas for the topic Christmas *:*

• *stockings*	• *tree*	• *carols*
• *church*	• *turkey*	• *mince pie*
• *snow*	• *Santa Claus*	• *children's toys*
• *parties*	• *crowded stores*	• *22 shopping days*
• *commercial*	• *high prices*	• *family*
• *broken toys*	• *holidays in Florida*	• *no school*
• *visits*		

b. Now reread your list, and think about these questions:

- Can you group the ideas into categories? Can you name the categories?
- If you were to write a composition about the topic you brainstormed, which three ideas on your list would you choose to write about?

Answers will vary, as these are very personal questions. For the sample Christmas list the categories could be: Christmas Food, Gifts and Shopping, Things to Do, Socializing at Christmas. A short composition of about 250-300 words could be written on topics such as "Memories of Christmas Eves in my Childhood," "Ten Things I Don't Want for Christmas Presents," "The Joys (and Disasters!) of Christmas Day," "How to Tell a Kid There is No Santa Claus," "How to Make a Perfect Christmas Turkey," "Letter to All Children on Christmas Day," etc.

Teaching Suggestions

Have students form groups of 3 to 5 and brainstorm answers to the following question: How many ways can you think of to tame a snake?

Which group suggested the greatest number of ways? Ask each group to share one item from their list with the rest of the class.

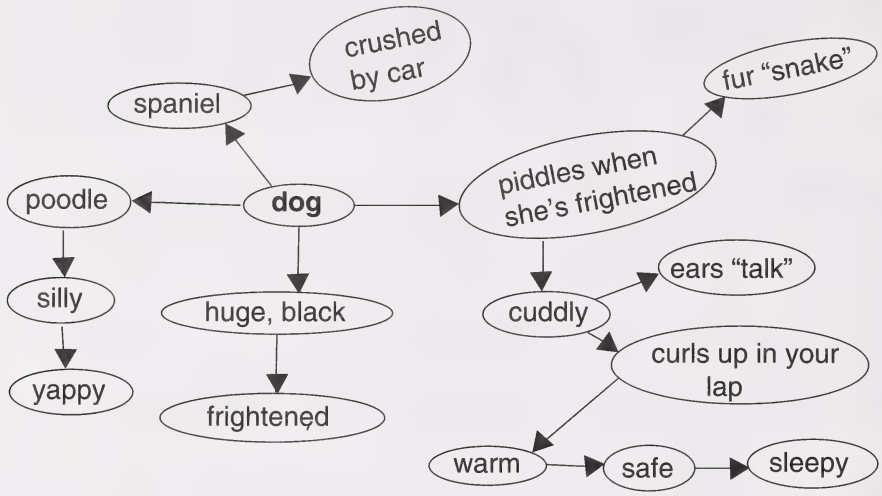
Conclude with a discussion about the mental processes the students go through when brainstorming, types of items, ways that items might be classified, and ways that more items could be thought of in a shorter space of time.

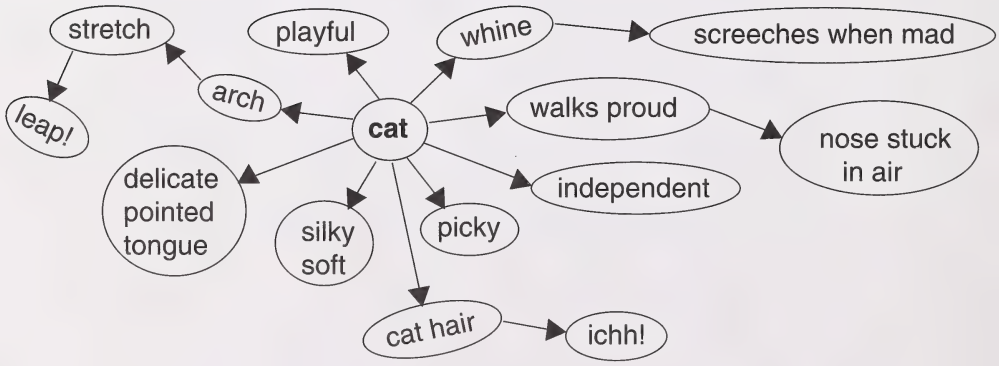
3. Go back to the list of topics in question 2. Choose a new topic. Using the 5 Ws + How technique, brainstorm all the ideas you can about the topic.

Your answers will depend on the topic you chose to brainstorm. Some of your lists may be longer than others. That's okay. But try to come up with at least one question in each category. Remember the questions are not the important thing. The object of the questions is to get your ideas flowing so you can find an idea you want to write about.

4. Try the clustering technique with the word *dog* or *cat*. Remember to write down all the thoughts, words, feelings, and ideas that your mind associates with this animal. Relax and let the ideas flow!

   The ideas on your cluster depend on your own ideas and experiences. Here are two sample clusters to compare with your responses:





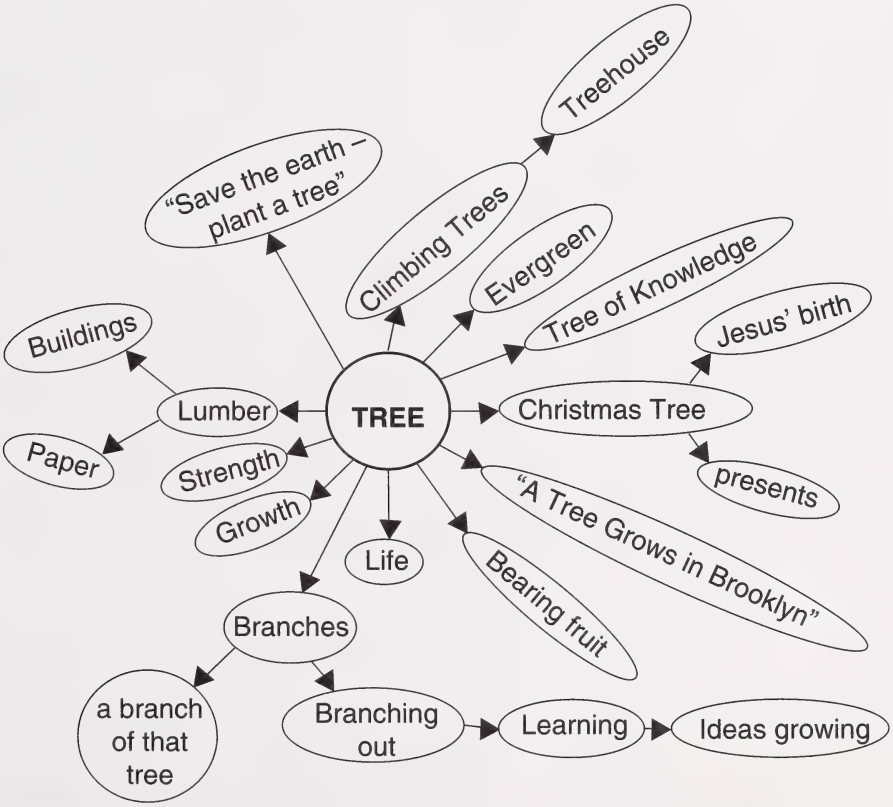
5. Pick a topic – anything in your experience. Here are some ideas:

- a feeling
- someone's name
- something in nature
- a current event
- something you do every day

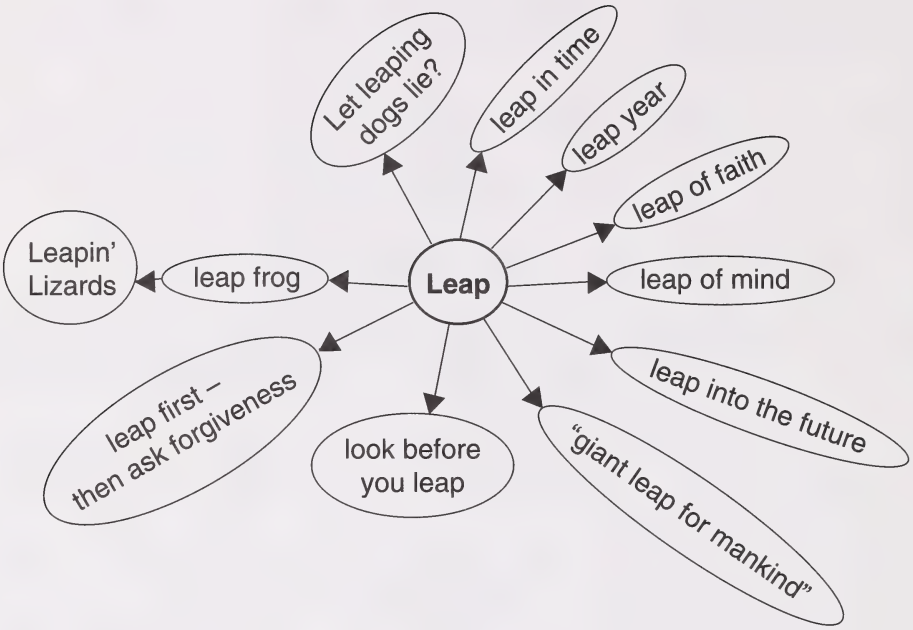
a. Create a cluster about the topic you chose.

b. Now try writing about one of your ideas or memories.

Your cluster and writing will depend on the topic you have chosen. Here are two clusters on different topics that you may find helpful as examples. Each cluster is followed by a description of an idea or memory that formed in the mind of the student who created the cluster.



A tree is like an idea. When a seed of an idea is planted, it must be nourished with lots of light, water, and most of all, with patience. Whether an idea grows straight and strong, bends and twists, chokes itself for lack of pruning, or succumbs to the diseases of doubt and despair depends on the care and conditions. An idea can branch out in whole clusters of ideas. It can bear fruitful products. An idea can even drop seeds of new ideas that may grow into whole forests of thought where none had existed before.



For pity's sake

Leap first

look later

Even frogs know that one small step

will land you in the swamp

And the kid who stays crouched

Head hidden in the sand

Gets left far behind by the leap-froggers

Leaping from safe lily pads

into wild blue futures

Section 3: Activity 2

1. Choose three activities the poet likes to do, three characteristics he seems to like most about himself, and three personal weaknesses that he accepts. Be sure you can personally relate to your choices. Write your selections in your own words:

   a. Three activities the poet likes to do

   Yevtushenko loves life which he wants to experience in all its aspects. In the poem he specifically mentions that he likes to

   - *go skating (*use my skates in winter*)*
   - *write at night (*scribbling with a pen, spend sleepless nights*)*
   - *stand up to his enemies (*defy an enemy to his face*)*
   - *bear a woman across a stream*
   - *read (*bite into books*)*
   - *carry firewood*
   - *think (*seek something vague*)*
   - *eat watermelon (*in the August heat I love to crunch cool scarlet slices of watermelon*)*
   - *listen to music, look at art, and read good literature (*I am already by art besieged *and mention of Yesenin, Walt Whitman, Moussorgsky, and Gauguin)*

   b. Three characteristics the poet likes about himself

   Among the characteristics he likes about himself Yevtushenko mentions

   - *he is many-sided which may mean that he has varied abilities and interests*
   - so much of everything is mixed in me
   - I have a goal
   - *he is goodnatured*
   - *bursting with energy and an eagerness to know and experience everything* (I greet all movement! Ardour, and eagerness, triumphant eagerness!)

   c. Three personal weaknesses the poet accepts about himself

   Yevtushenko seems to accept these personal weaknesses:

   - *he is idle at times*
   - I'm awkward, shy and rude
   - *he can be nasty*
   - *he experiences negative emotions such as envy*

2. Good writers try to create strong word pictures for their readers. For example, Yevtushenko uses the following vivid image to describe a specific activity he enjoys:

   "and in the August heat I love to crunch/cool scarlet slices of watermelon."

Remember the list you made of your favourite activities in Section 1: Activity 3.
Go back to that list and choose one activity. Now, write a two-line description of that activity, using Yevtushenko's model:

Here are two sample student answers:

...and in the December snow I love to ski in the mountains.

...and in the March thaw I love to splash through mud puddles.

3. Yevtushenko describes his love for reading by using the image "I bite into books." What do you think he means by saying "I bite into books"?

   a. Write an explanation of this image in your own words.

      This line could mean that he reads eagerly. Or it could refer to his feeling that he is "eating" or devouring the content of many books, in the sense that he is hungry to experience and know everything and what he reads becomes part of him.

   b. Find another example in Yevtushenko's poem of an image that you think is particularly vivid or striking. Copy the lines that describe this image.

      Here are some possible images you may have chosen:

      - *"I fly through voices, through branches, light and chirping"*
      - *"with arms outspread I fall upon the grass"*
      - *"scribbling with a pen, spend sleepless nights"*
      - *"and butterflies flutter in my eyes"*
      - *"and hay pushes out of cracks"*

4. a. What do you think the following lines mean?

      "I'm heaped as high
      as a truck with fresh mown hay"

      This image is a comparison of two very different things. The poet is comparing himself to a truck heaped with hay. What do you think the poet sees in himself that is heaped high?

      Possibly the poet feels heaped with joy and life-energy. The poet could be referring to all the different characteristics heaped high inside him.

b. Now try to write a comparison between yourself and something that shares similar qualities with you, but is very different from a human being. Use Yevtushenko's model if you like.

I'm _____ as _____ as _____

Or, if you would rather, just write your own comparison without following the above model.

Here are some sample comparisons:

- *I'm flying as high as a soaring eagle above the cliffs.*
- *I'm running as fast as the wind.*
- *I'm as tough as a coconut.*
- *I'm as soft inside as a soft-boiled egg.*

5. *Kin* are a person's family or relatives. What does it mean when Yevtushenko says he feels "kin" to the poet, Walt Whitman, the musician, Moussorgsky, and the painter, Gauguin?

Yevtushenko may feel that the artistic, creative urges and ideas in him are similar to the ideas and feelings of these famous artists. He almost feels "related" to these artists, because he feels very close to them in his ideas and feelings. He may also feel he knew what their problems and triumphs were in creating because he has experienced some of them himself.

Teaching Suggestion

Read the Yevtushenko poem aloud to students, or have them read it aloud to each other in groups of 3 or 4, each student reading in turn.

Section 3: Activity 3

1. It is impossible to know every single one of your readers when you are writing, but it is possible to be aware of some of their characteristics as an audience in general. List some of the questions that you should ask to help yourself find out about your audience before you begin to write.

The information that you find out about your audience before you begin to write could include the following:

- *age*
- *where they live*
- *education*
- *socio-economic status*
- *race/ethnicity*
- *any special characteristics*
- *political affiliations*
- *sex*
- *beliefs*
- *careers*
- *recreation and leisure activities*

Teaching Suggestion

Give students a simple message to be conveyed in a letter, such as "I can't meet you," or "The material you requested will be late," or "Thank you for the gift of _____." Divide the students into groups. Ask each group to write for a different audience. Each student in the group should write a letter. When the letters are finished, put them in a pile. Have each student draw a letter to read and try to identify the intended audience.

2. Now brainstorm a number of potential audiences that you think you could write for while you are working on your English 13 course.

   Some possible audiences are

   - *the other students in your class*
   - *students in other classes or schools*
   - *younger children*
   - *your parents or your friends' parents*
   - *your school newspaper readers*
   - *your principal or other teachers*
   - *the editor of the local newspaper*
   - *business and government*

3. Imagine you are developing an advertisement for a motorcycle that you want to sell to senior citizens. How would this ad be different from one you would use to sell the same motorcycle to adolescents?

   Here are a few of the possible differences in an ad for the motorcycle.

Advertisement for Senior Citizens	Advertisement for Adolescents
• ***use pictures of senior citizens***	• ***feature pictures of youths***
• ***focus on the safety features of the motorcycle***	• ***focus on the power of the motorcycle***
• ***state how convenient it is to get around on and park a motorcycle***	• ***show how owning this cycle could give the adolescent a desirable image with peers***
• ***discuss how economical a motorcycle can be as opposed to a car***	• ***talk about how economical the bike is to own in terms of insurance rates and fuel costs***

4. It's good to practise writing for different audiences. Imagine that you are riding your bicycle and the brakes fail so you go through an intersection and are hit by a car. Your bicycle is wrecked and you are hurt. Write or record on a cassette tape a brief account of the event as you would tell it to each of the following audiences: a police officer, your mother, and a friend. Remember the language and details you use to describe the event may differ for each audience.

   a. the police officer on the scene

      I was riding my bicycle down the sidewalk on Jackson Hill Road going south. It was about one o'clock in the afternoon. As I started going down the hill, I tried to brake to keep myself from gaining too much speed. When I squeezed the brake handles, nothing happened. I tried it again, but still nothing happened. It was obvious that I didn't have any brakes so I started dragging my feet to try and control my speed. I knew I was coming to an intersection at the bottom of the hill so I looked and the crosswalk light for me was green. I came into the intersection hoping that the flattening out in the road would slow me down some more. There was a car, a white four door sedan, heading south too, but I didn't realize it was making a right hand turn and I assume he didn't see me coming down the hill either, so we collided in the intersection crosswalk.

   b. your mother

      Well, I was on my way to the post office to pick up the mail like you asked me to. You know I have to go down Jackson Hill Road and so I used the sidewalk. I was being careful by putting on my brakes starting from the top like Dad tells me I should, but they didn't work. I tried again and again and I was getting pretty scared. You can build up a lot of speed going down that hill. Anyway, I decided to drag my feet, that's why my shoes are all scuffed. I was looking at the light at the bottom to see if it was green and luckily it was so I thought I had it made because I could scoot across the road and slow down when the road was flat, but no such luck. A car going in the same direction as me decided to turn right – right into me in the middle of the crosswalk on the road. The doctor said my wrist is broken and I think my bike's a write off!

   c. a friend

      How could you describe the event to your friend? Would the account be similar to the one you told your mother or would it be more like the one you told the police officer? Would it be a combination of both? Would it be quite different from either account? What details would you include? Would your use of language be different? How? Why?

5. Follow the directions you gave yourself when you filled in the blanks of your "RAFT" assignment to write a first draft. Don't worry about spelling, punctuation, or grammar just yet. Concentrate on your role and your audience. Picture your audience clearly in your mind. Try to get inside your role by thinking and feeling as if you are the person, animal, or thing you are pretending to be.

   Before you begin writing, you may want to brainstorm ideas in a list or create a cluster. You might even wish to freewrite about your ideas. If you want to use any of these prewriting techniques use the blank page that follows.

   Here are some samples of RAFT sentences to give you further ideas:

   - *As a frog, write a letter about the pollution in your pond to the editor of the local newspaper.*
   - *As a movie critic, write a movie review about any recent movie to newspaper readers who are teenagers and adults.*
   - *As a campaigning Member of Parliament, write a speech about your promises to the people of your community in Alberta.*
   - *As the king of a small imaginary island, write an article about the tradition of your people for publication in a Canadian newsmagazine.*
   - *As a nineteenth-century pioneer, write an entry in your diary about what happened and your feelings on a particular day in the 1800s. Of course, your audience would be yourself.*

6. Test yourself! Using the Table of Contents or the index at the back of your handbook, see how quickly you can find the topic that would give the information you need to solve each of the following problems. Then quickly glance at the appropriate section in the handbook itself to see if you are right.

   The page numbers will depend on which handbook you used.

   a. Page_____Where should commas be used?

      Many handbooks have a section that deals exclusively with punctuation, so look in the table of contents or in the index for the following headings or subheadings: punctuation, commas, comma usage, *or* unnecessary commas.

      You may also find a heading or subheading telling you where to look for information on how to avoid comma splices. *A comma splice happens when a comma is used to join two complete sentences that should be separated by a period.*

b. Page_____Is a certain sentence a fragment or a whole sentence?

Many handbooks will deal with sentences and fragments in a section called Grammatical Sentences *or* Constructing Grammatical Sentences *or* Sentence Fragments.

c. Page_____Should the word accept or except be used?

Did you try to look up any of the following headings or subheadings?

- *Word Choice*
- *Spelling*
- *Glossary of Usage*
- *Commonly Misspelled Words*
- *Words That Sound Alike*
- *Misused Words*
- *Commonly Misused Words*
- *Word Problems*
- *Homonyms*

Did you find information under other headings as well?

d. Page_____What does an outline to an essay look like?

Did you find the information about outlines by using any of the following headings or subheadings?

- *Planning*
- *Planning and Drafting*
- *Writing out a Rough Plan*
- *Writing an Outline*
- *Organizing Information*
- *Outlines*

e. Page_____What is a relative pronoun?

The most direct way of finding this information is to look in the index under Pronouns, Relative. *You may also have found it through the table of contents under headings like these:*

- *Problems with Pronouns*
- *Parts of Speech*
- *Review of Basic Grammar*

f. Page_____What words in a book title should begin with capital letters?

Did you find the information under any of the following headings?

- *Capitalization, Titles of works*
- *Using Capitals, Titles of works*

g. Page_____What is a simile?

You may have had a little trouble with this one. You probably could not find simile *in the table of contents, but you would have found it in the index under* simile *or* Figurative Language.

What other interesting bits of information did you discover in your handbook while you were searching for the answers to these questions?

The main point of this exercise is to encourage you to look through your writer's handbook to familiarize yourself with its contents, layout, and organization. Then, when you need it most, you will be able to find help quickly.

Section 3: Follow-up Activities

Extra Help

1. To review the terms *role*, *audience*, *format*, and *topic*, turn to page 11 in *Fast Forward* and read the poem "I Am ..." at the **bottom** of the page. As you read, decide the author's role, the audience, the format, and the main topic:

   Role: *high school boy, probably a teenager*

   Audience: *general audience but probably more focused toward teenagers*

   Format: *poem*

   Topic: *the problems of dating when you are dependent on the family car.*

   Now use your answers to write a RAFT sentence.

   Sample RAFT sentence: *As a teenage boy, write a poem to a teenage audience about the problems of dating when you are dependent on the family car.*

2. In Activity 2, did you have trouble writing a poem modelled on Yevtushenko's poem? If you did, try the following exercise instead.

   Follow the directions on page 10 of *Fast Forward* to create your own poem called "I Am ..." Write your first draft on the lines that follow.

   For a sample poem written by a student, read "I Am ..." at the top of page 11 in ***Fast Forward.*** *Here is another sample written by a student:*

I Am ...

I am

Pimples, Perfume, Pizza

My cats and rainy afternoons make me happiest

Caring, Smiles, and Courage are important to me.

Thinking is what I do best.

I hate being rushed,

But I do good work if you give me time.

I like quiet walks on snowy nights.

I love hugging my knees 'round a summer fire.

I'll try anything at least once.

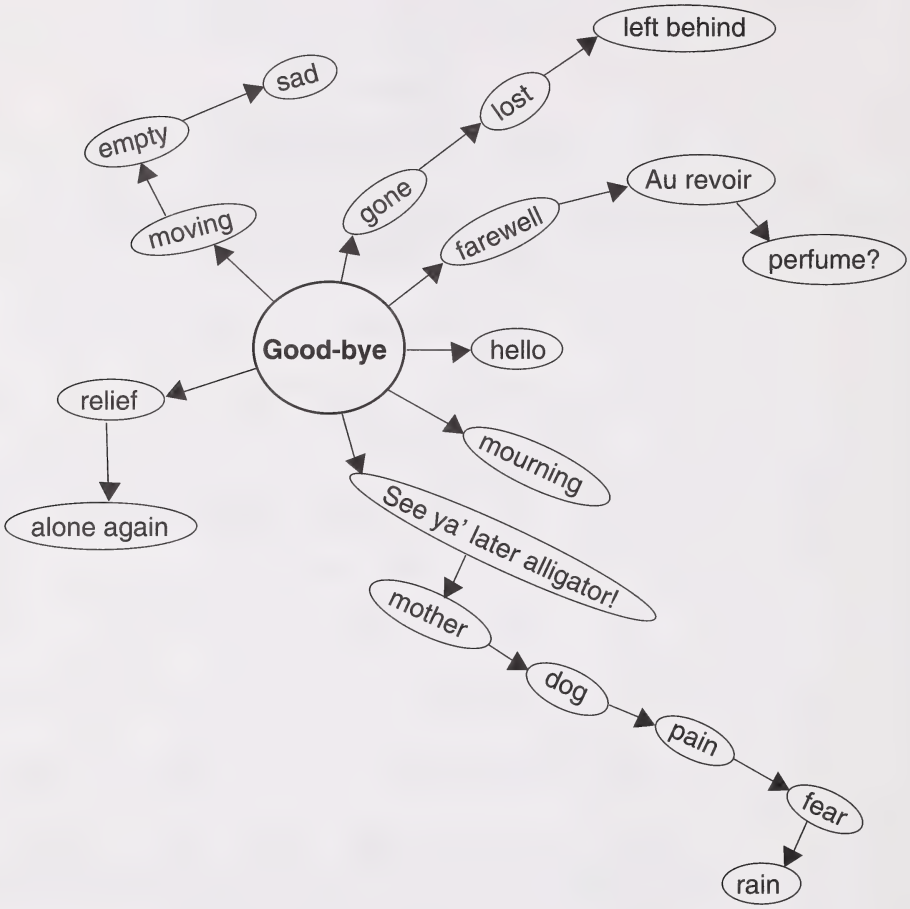
This is me. I am!

3. a. If you are having difficulty "loosening up" to produce fluent freewriting, try this clustering exercise. It will help to stimulate your thinking.

   First draw a circle in the centre of a blank page. Inside the circle write the word *good-bye*.

   What ideas are sparked in your mind by the word *good-bye*? Think of memories, sensations, or anything at all that you associate with the word. Write your ideas in balloons around the central word. Connect the balloons with the word *good-bye* by drawing arrows.

Below is one student's sample of a cluster using the word good-bye.



b. Continue clustering until you discover an idea you'd like to write about. As soon as you feel you can begin writing, stop clustering and start writing your ideas in sentences. Don't worry if you don't know where the writing will go. Just start and let your ideas develop as you write.

Following is an example of writing that can develop from the cluster of the word good-bye:

> *My mother had two expressions that she relied on as her extent of slang: "Great balls of fire" and "See ya later alligator!" To the latter we always answered "In a while crocodile!" The last time I ever uttered those words was when I was seven years old. I was on my way to school. Mother called gaily, "See ya later alligator!" Five minutes later I was attacked by what seemed to me to be a huge German Shepherd. It was raining, and I slipped in the ....*

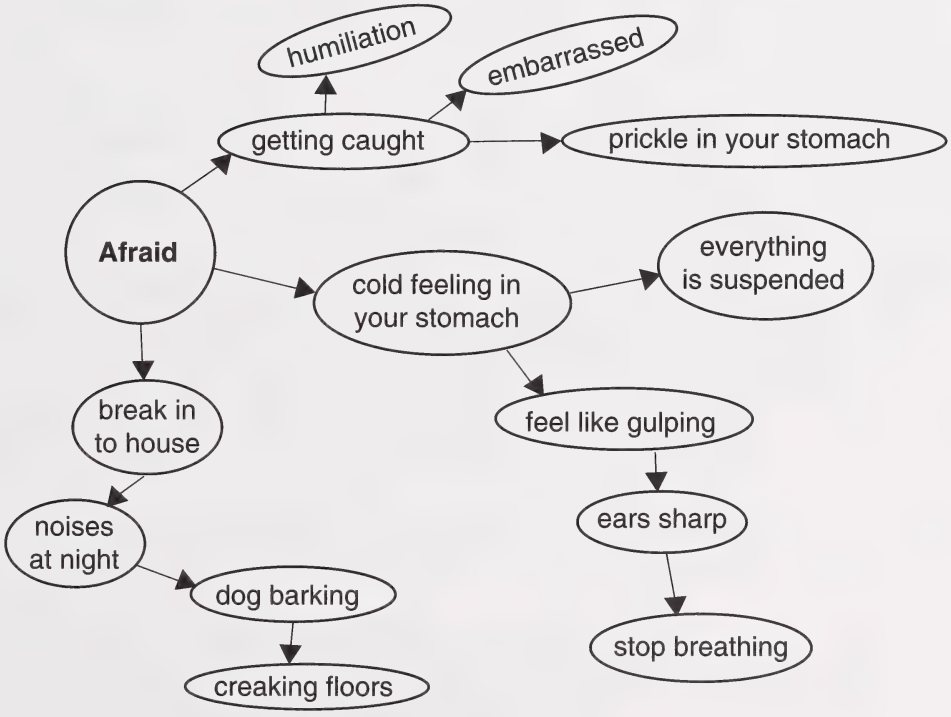
If you do not spontaneously get an idea to write about during the clustering process, stop and review the ideas you've written in all the balloons. Choose two ideas and try to begin writing about them.

If you can't think of any ideas at all to write about the word *good-bye*, then just draw empty balloons and arrows. Sometimes this will help you relax enough to begin making free associations. Or just the sight of all those empty balloons may make you want to fill them up with ideas.

If the word *good-bye* doesn't inspire you, try a word of your own choosing.

c. Refer to the Appendix, Section 1: Extra Help to find a sample of clustering with another word. There is also an example of writing that was inspired by this clustering.

Below is a cluster and a first draft of writing stimulated by the word afraid.



Fear is the pain of being found out, someone intruding in your private world, poking at your belongings, questioning your actions. Night noises are nothing beside the nightmare that raises that eerie, frosty sweat that prickles your neck and your belly, that nightmare of the whole world pointing at the nakedness of you, pointing and laughing and slapping their knees with glee.

Teaching Suggestion

Have students try several examples of placing their associations around a word in a cluster. When an idea forms clearly in their minds from the clustering process, they can begin to write in sentences. The writing produced here is typically a short, self-contained "vignette." For many samples that you can show students, and complete step-by-step descriptions of this way of writing, consult *Writing the Natural Way* by Gabriele Rico. It is strongly suggested that teachers try the process as well and share their "natural writing" with their students.

Enrichment

1. In Activity 2 of this section you examined how the intended audience affects a piece of writing. Magazines, for instance, are carefully put together for a very specific target audience. Have you ever wondered exactly how a magazine tries to appeal to a particular audience? Try this exercise to unlock the secrets of a magazine.

   a. Pick a magazine that you are interested in "unlocking." Find one at home, or in a library, borrow it from a friend, or purchase one. Any magazine will do, especially if you are not particularly familiar with its contents.

   b. Examine the cover of the magazine.

      What kinds of things does the cover photograph usually show? (Look at the kinds of people shown, the way the people are dressed, the activity or *pose* of the people, and the general *feeling* you get from the cover.)

      Look at the cover headlines to discover what kinds of stories are used to attract readers to buy the magazine. What promises does the cover make? What secrets does it promise to reveal? What problems does it promise to solve?

   c. Examine the Table of Contents. What kinds of topics make up the main content of this magazine?

   d. Look at the advertisements in the magazine. What kinds of products are advertised – high fashion clothing? personal hygiene products? perfume or makeup? specialized hobby or craft items? junk food? healthy food?

   e. Which kinds of products are advertised most?

   f. What types of people are shown in the advertisement – single women? women with boyfriends? families? teenagers? rich people? What activities are shown? Are people in happy groups or are they shown as alone and independent?

g. Now look at pictures other than advertisements. What kinds of people and activities are shown in these pictures? What other things are emphasized in the pictures?

h. Who do you think is the intended audience of the magazine you have examined? Use what you have discovered to complete the following summary.

Magazine Title _____

Description of Average Audience

Sex: _____ Age range: _____ to _____ Married or single? _____

Children? _____ Average income _____ Occupation _____

Education: Still in high school _____ Probably graduated high school _____

College – technical _____ University _____

Interests/Hobbies: _____

Problems/Worries: _____

Any other description: _____

Your answers will depend on the magazine you choose. Be sure to follow the steps carefully in examining the magazine. Generally, the magazine is aimed at the kinds of people shown in the advertisements. The products in the ads are products that the target audience of the magazine like to buy. For instance, women's magazines often feature beauty products, fashion, and food in the advertisements, and the articles are often about becoming more beautiful, losing weight, choosing clothes, and cooking food.

2. Personal Coat of Arms

A *coat of arms* is a shield that people in the Middle Ages used to celebrate themselves. The coat of arms represented important facts about a family such as where the family lived, the family occupation, and the family motto.

The following activity is a way to celebrate yourself. You may want to ask someone else, such as friends, classmates, a teacher, or someone at home, to do this activity as well. Then you can share your results. It's a great way to get to know people better!

Follow the directions to fill the numbered spaces in the shield. You can draw the pictures you need or use photographs from magazines.

Space #1. Draw two activities you enjoy.

Space #2. Draw the places in which you feel most comfortable.

Space #3. Draw a picture to represent your strongest belief.

Space #4. Draw a picture to represent what you want to accomplish by the time you are 65 years old.

Space #5. Draw three things you do well.

Space #6. Write a *personal motto*. A motto is an expression that sums up your basic beliefs, or your attitude to life.

Your coat of arms will be personal and unique. You may not want to draw or use a magazine picture to fill in a section of the coat of arms. If that is the case, you could leave the section blank or just describe in writing the things that should be illustrated in that section.

Teaching Suggestions

Here are suggestions for two additional enrichment activities. Have the students read about the system of numerology outlined on pages 5-9 in *Fast Forward*. Have students calculate their personal "number." Then have them read and respond to the description of themselves according to numerology.

Students also enjoy the "Bag Yourself" game. Have each student bring to class a bag containing 5 to 10 items that are significant to them or represent something important about their lives or interests or personalities. Let each student present their articles and explain the significance of each item.

Section 3: Assignment

25

1. In this section, you followed the example of the poem "Prologue" by Yevtushenko to write a poem about yourself. Write your finished poem on the response pages.

   If you completed the Extra Help for Section 3, you may write your "I Am ..." poem instead.

(15 marks)

Evaluation Suggestion

Students should demonstrate ability to follow instructions. The finished poem should look like a poem divided into lines rather than into prose sentences. Look for descriptive details and images. Pay particular attention to the student's ability to make clear statements about himself or herself. The poem is worth 15 marks.

2. Review the Journal entries that you wrote in this section. Choose the entry that you like best and are willing to share. Polish this Journal entry. Write your polished entry on the response pages that follow. Before you begin writing, indicate the page number of the topic on which your Journal entry is based.

(10 marks)

Evaluation Suggestions

The piece of writing from the Journal is worth 10 marks. Use the "Scale for Evaluation of Expressive Language" found at the end of this LFM. If you prefer you can use a similar evaluation scale found on page 114 in the *Senior High Language Arts Teacher Resource Manual.* Extend the marks given to 10. The evaluation emphasis should be on fluency, thought and voice, rather than on writing mechanics.

Final Module Assignment

40

In Section 3, Activity 2 of this module you wrote a composition using the "RAFT" formula (R = Role, A = Audience, F = Format, and T = Topic.) You wrote the assignment for yourself by filling in the blanks in the following sentence.

As a _____, write a _____ about a
(role) *(format)*

_____ to a_____.
(topic) *(audience)*

Reread your composition and make any changes to your writing that are needed to make it sound clear to your audience. Proofread carefully for spelling, punctuation, and grammar errors. Copy your final draft on the response pages.

Evaluation Suggestion

In marking this assignment, focus on finding a clear topic, author's role, and audience. You may wish to use or adapt the marking guideline "Evaluation for Written Composition" located at the end of this LFM. The evaluation emphasis should be on the student's ability to define the assignment and follow it through in a relatively clear piece of writing of approximately 250 to 300 words. Do not overemphasize the mechanics of writing. Place more importance on thought, imagination, clarity, and evidence of audience, role, format, and topic.

ENGLISH 13

DREAMS AND WISHES

LEARNING FACILITATOR'S MANUAL

Distance Learning

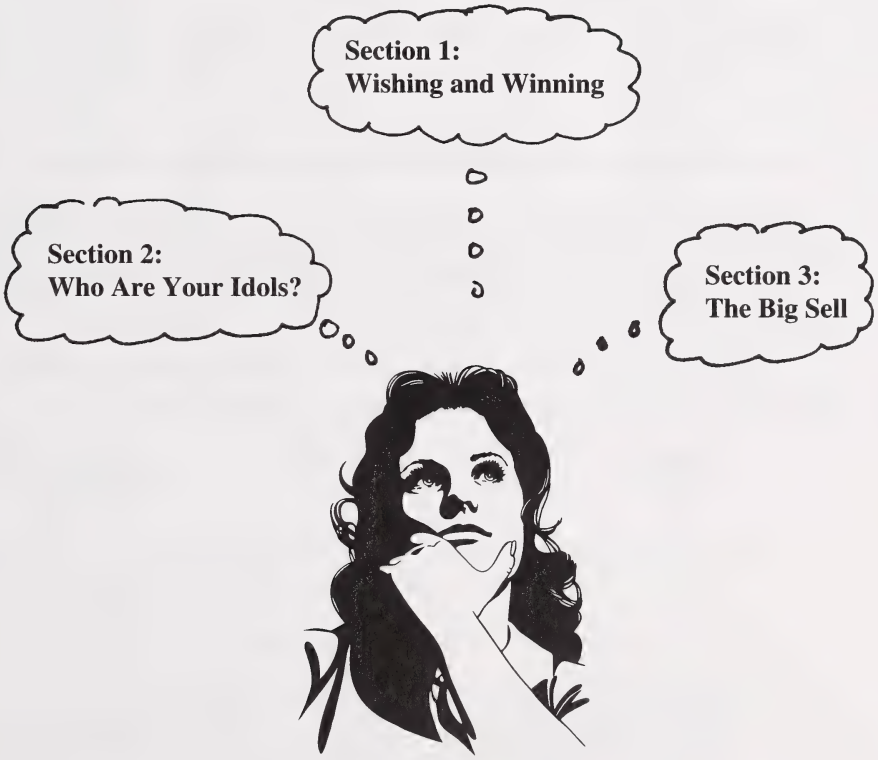
MODULE 2

Alberta EDUCATION

Module 2: Dreams and Wishes – Overview

In this module students examine their own dreams and wishes, their heroes, the messages of the media about dreams and wishes, and their own personal goals.

The writing focus is on helping students move from free-flowing rough draft writing to a willingness to revise their own writing, using tools provided in the module. In reading, students are experimenting with strategies for making meaning in forms other than short story: non-fiction magazine article, drama script, and narrative poem. Speaking and listening development continues through sharing responses to literature in discussion. In viewing, students are sharpening their critical viewing skills through extended analysis of print and television advertisements.



MODULE 2 – DREAMS AND WISHES

Evaluation

The evaluation of this module will be based on three section assignments.

Section 1 Assignment	**25%**
Section 2 Assignment	**35%**
Section 3 Assignment	**40%**
Total	**100%**

Section 1: Wishing and Winning

In this section, students will practise finding the main idea of a piece of writing. They will learn to understand that different people have different points of view. Skills of scanning an article to predict content will be practised. Finally, students will write a description from initial drafting to revision.

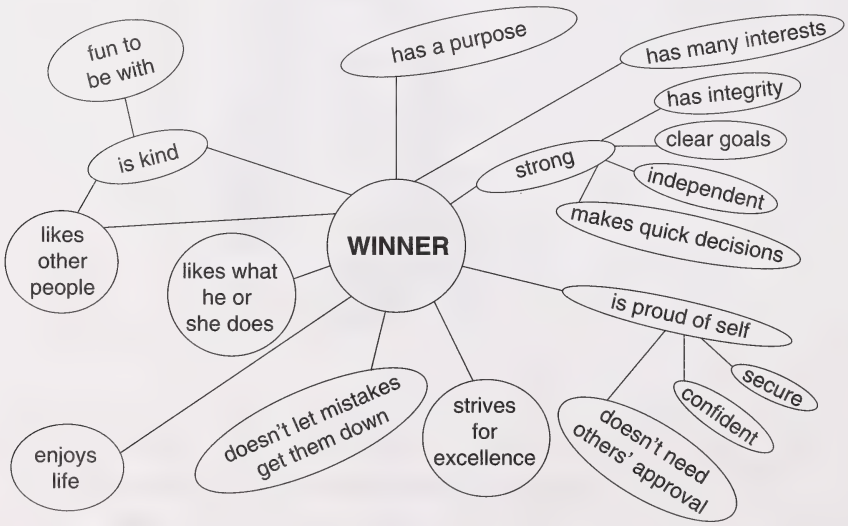
Students are led through the steps of the writing process from prewriting to final draft.

Section 1: Activity 1

1. In the space following, create a cluster to find out what ideas you associate with the word *winner.*

   The word *winner* is written in the centre of the cluster. Write down all of the words that come to mind when you think of someone who is a winner. If possible, work with someone else such as a friend, classmate, teacher, or someone at home to help you brainstorm ideas that help define the word *winner.*

   Answers will vary. Below is a sample cluster, but there are many possibilities.



2. Which of these quotations comes closest to your own beliefs about success in life? Choose one quotation that has personal meaning for you, and explain why on the following lines.

   I believe most in quotation _____, because

   Your response here will likely be very personal. Here are sample responses to some of these quotes:

   ***Student A**: I liked A. because I believe that you never should feel that you're so successful that you can just not try hard anymore. You have to keep trying hard, and keep accepting challenges and setting goals for yourself. The real success is what you find on the way. Like on our basketball team, we won the provincial semi-finals and that was a success but the thing we were really proud of was all the hard work we did to get there.*

   ***Student B**: I think E. is really true and you can see why when you look at rock music. All the groups that hit success too fast don't really deserve it. They just get wrapped up in all the money and the fame and fans, and pretty soon they're forgotten. The best musicians are the ones who play just to achieve their own goals. They're not in it for the big bucks, but to make great music. Those musicians are the really successful ones.*

Teaching Suggestions

Have students bring in newspaper and magazine articles about "winners" celebrated in the media. Discuss why today's winners are on top, while yesterday's are long forgotten. Discuss the role popular media play in shaping our opinions about what makes a true winner.

Section 1: Activity 2

1. Now complete the following sentence by stating what you think is the main lesson shown in this parable. If you need to, read the parable again.

   In his parable about success and failure, author Robert Fulghum presents the idea that

   Answers will vary slightly. Following is one possible opinion: In his parable about success and failure, author Robert Fulghum presents the idea that many people expect too much from themselves. They forget that even the most successful people actually experience a great deal of failure. Ty Cobb, considered one of the world's greatest batters, was only successful about one-third of the time. Perhaps another message is that real success is rare; most people have to persist, making lots of mistakes, in order to reach the odd success.

2. What is the main idea in this article about failure and making mistakes?

   The main idea seems to be that people will not be able to accomplish anything of value or learn if they don't allow themselves to make mistakes. Another main idea is that people should always try to give something their best effort. They have to be prepared to take a risk, thoroughly plan their course of action, and then go for it.

3. What is your definition of *defeat*?

   Defeat *could be defined as losing in a competition to someone or something. Do you have a better definition?*

4. Think of a very successful person who experienced defeat but continued to strive for success. On the following lines, explain what the defeat was, and how the person handled it.

   Answers will vary, depending on who you choose to write about. Be sure that you explain what the defeat was as well as how that person handled it. Did the person continue to try? Or did the person give up? What did the defeat do to that person's life? There are many examples in the sports world of athletes experiencing major, disappointing defeats. Newscasters always seem anxious to interview these people to find out their feelings just after a setback. Listen carefully to such interviews to find out how different people cope with losing.

5. Read the article "The Worst Matador" again. Now in the following chart make two lists. On the left side, list ways in which El Gallo was a loser as a matador. On the right side, list any ways you could view him as a success or a winner from the information given in the article.

   Answers will vary. A sample chart is provided:

How was El Gallo a loser?	How was El Gallo a winner?
• ***ran away from the bulls*** • ***cowardly*** • ***made long silly speeches***	• ***very popular; unique style!*** • ***non-violent; spared the bulls' lives*** • ***entertained the crowd***

6. Write about this person first from a negative point of view. Then write about the person from a completely positive point of view, showing how he or she is a winner.

   Your writing will depend on the person you choose to describe. If you find it easier to discuss the person from a negative point of view, try looking closely at every one of the negative characteristics to see how it can be viewed positively. For instance, El Gallo's failure to kill bulls may make him a bad matador in the eyes of bullfight fans, but animal rights activists would call him a hero for the same thing.

Teaching Suggestions

Remind students what a "freewrite" is – writing without stopping, without worrying about spelling, grammar, etc., for 5 to 7 minutes – until the teacher gives a signal to stop. Give as a topic for a freewrite: "What does it feel like to fail at something?" Prepare students for the writing with a brief discussion about failures they've experienced, stressing "What does it **really** feel like? What do you think about when you fail at something?"

Have willing students share their writing aloud.

Section 1: Activity 3

1. Why do you suppose Mr. Ford never reported the stealing the boys were doing in his store?

   Some possible explanations follow:

   Mr. Ford knew all the families in the area, and understood how poor they were. He forgave the boys for shoplifting small items when they had no money. Perhaps too, Mr. Ford didn't want to shame the boys' families, or add to the families' problems, by reporting their sons as thieves. As well, maybe Mr. Ford wanted to keep everybody's business in the area, and so he wrote off a few "disappearing" items to maintain good customer relations.

2. In your opinion why does Mr. Ford send the narrator of the poem on the errand?

   Some possible explanations follow:

   Mr. Ford wanted to see if the boy had matured and grown out of stealing. Perhaps Mr. Ford had always wondered if the boy only stole because he really wanted the marbles but just had no money sometimes, or whether the boy just stole for kicks. Maybe Mr. Ford wanted to prove to the boy himself that he had grown up, and was no longer a "petty thief." But a key line is when the boy comes back to the store with the lady's money, and Mr. Ford's "face lit up in relief," which indicates that Mr. Ford may really not have known whether the boy would steal the money or not.

3. In the last two lines the narrator says:

   "But I hope kids living around there now someday
   Get to know someone like Mr. Ford."

   It is obvious that the narrator has great respect for Mr. Ford. From the narrator's point of view, what has Mr. Ford done that has earned him this respect?

   Some possible explanations follow:

   The narrator may be grateful to Mr. Ford for not calling the police and harassing their parents when the boys stole small items. Maybe the narrator feels that if Mr. Ford had made an issue out of the stealing, that the boys would have retaliated, and perhaps their "petty" crimes would have grown to bigger ones. Maybe the narrator is now grateful to Mr. Ford for helping the boy prove to himself how much he has grown up since the days of his petty thievery. Maybe the boy feels that Mr. Ford has forgiven him his past thefts, and trusts him.

Teaching Suggestions

- Have students try to make up a test with questions based on *who, what, why, when, where, how*, on "Mr. Ford and the Petty Thieves." Then have them exchange their test with a partner, and try to do their partner's test.
- If there's time, lead the students through a reading and discussion of the poem "He Raids the Refrigerator and Reflects on Parenthood" page 10 in *Accelerate*. Try having them compare the themes of the two poems, with much guidance and assistance by the teacher.

Section 1: Activity 4

Based on the descriptions you have just read from professional writers, what sort of things can a writer choose to describe that will help a reader to picture the person or thing being described?

Writers seem to select only a few details to emphasize important key characteristics, and to create an overall impression. Ted Allen, who wrote "Lies My Father Told Me," picks only a few physical details to emphasize the grandfather's strength: his height, six foot three, his strong voice, his bony hands that "looked like tree roots; they were powerful," his long grey beard streaked white. Gregory Clark, who wrote "The Bully," emphasizes Aubrey's paleness, his large size, and the fact that "nobody loved him." Both writers also describe not only the person's appearance, but also his voice, his behaviour, and the ways he relates to other people.

Teaching Suggestions

Bring in pictures, or have the students bring in or draw pictures; then in pairs, groups, or individually have the students write a description of a person in the picture. Discuss what makes a good vivid detail in a written description.

If students have difficulty writing clear descriptions, lead them through a class session finding the words to express specific details about an object the teacher brings in. Have students compile word lists as a class. Leave the list on the blackboard for students to refer to as they write.

Section 1: Follow-up Activities

Extra Help

If you are still having difficulty developing your description about a *winner* you have known or heard about, try answering these questions:

- When you picture this person in your mind, what three physical characteristics stand out most?
- When you think of this person in action, what is he or she doing?
- What, in your opinion, is the most important personal quality of this person?
- What one example can you think of that demonstrates this quality?
- What one example can you think of that shows a funny or unusual characteristic of this person?

Your answer to each of these questions could be developed into its own paragraph. Your opening paragraph could, as an introduction, explain the three most outstanding characteristics of the person. Then your second paragraph might focus on describing what the person looks like in action (action is often more interesting to readers than plain static "word portraits"). Each of the incidents or examples you thought of can be told as a mini-story, complete with moment-to-moment action and even conversation (think of how good joketellers tell a story, putting in what everybody said and did to bring the joke to life). You might finish each "mini-story" by stating what characteristics the example demonstrates about the person.

These are only suggestions, designed to help you think of materials to include in your description if you're stuck. Maybe you've now though of several other possible ways to develop your composition. Go with the flow!

Enrichment

1. Read the following quotation about winning, and then answer the questions.

   "Success is not a harbor but a voyage with its own perils (dangers) to the spirit. The game of life is to come up a winner, to be a success, or to achieve what we set out to do. Yet there is always the danger of failing as a human being. The lesson that most of us on this voyage never learn, but can never quite forget, is that to win is sometimes to lose." – Richard M. Nixon

   If you can work with someone else, discuss these questions with a friend, classmates, teacher, or someone at home. If you are alone, write the answers on the lines provided.

   a. Richard Nixon says that success is like a voyage. In what ways are the two things alike?

      Success and a voyage are alike because they are both concerned with reaching a goal or a destination. In both cases it will take time to reach your goal and you will have to overcome obstacles and difficulties along the way.

   b. When Nixon says "to win is sometimes to lose" he means that before you are successful at something, you sometimes make mistakes or experience failures along the way. Describe a situation in which you made a mistake or experienced a failure before you reached your goal.

      Here is a sample response written by a student:

      I know what Mr. Nixon means when he says "to win is sometimes to lose." It means that whenever you do something, you risk making a mistake and what you learn from the mistake helps you reach your goal.

      I remember the first time I tried to bake some muffins. I got a recipe from a friend of mine who bakes wonderful muffins. It was a simple recipe and everything worked well until after the muffins came out of the oven. I couldn't get them out of the pan, except in pieces. I was so disappointed, but I didn't give up. I learned from that experience that you have to butter or oil the pan first so that the muffins won't stick. Now I bake muffins all the time and they always turn out great. Want my recipe?

   c. Nixon describes life as a "game." Do you agree or disagree with this statement? Explain your reasons.

      Your answers will be different, because you are expressing your own opinion. The following sample responses show two different points of view about Nixon's statement.

      - *I think life is a game because you have a goal, which is like the object of the game, and you try to reach that goal by going through various obstacles such as the ones you find in a game.*

- *I totally disagree with Mr. Nixon. Life is not a game. In most games that I've seen, the object is to defeat or destroy your opponents. You've successfully reached your goal when you are the last player in the game or when you've beaten everyone else to the end destination, whatever that may be. In a game you have no friends, no loyalty, no compassion. It's you against everyone else. Life just isn't like that, and I feel sorry for anyone who thinks it is.*

d. Think of any two examples, either from your own life experiences or from stories you've heard about others, which show that in "the game of life . . . to win is sometimes to lose." Describe these examples.

Answers will vary depending on your opinion.

To find examples, think of times when you sometimes wanted something so badly that you were willing to do almost anything to get it, even if that "anything" resulted in negative consequences. Or think of a difficult choice you had to make where selecting one option meant losing something important. Or perhaps you've won a prize or a competition, then regretted winning. Can you think of other situations where "to win is sometimes to lose"?

e. Complete the following sentence to say something you think is true about winning:

To win is . . .

Answers will vary depending on your opinion. Be sure to explain your opinion fully. Following are some student samples:

To win is to feel power, feel energized, feel glad to be yourself.

To win is to struggle against a worthy opponent, then feel grateful to that opponent for helping you reach farther than you thought you could.

To win is to challenge yourself with a tough goal and actually attain it, only to find out that you've set a new goal for yourself that's even tougher.

2. In this section, you learned that point of view is the special way a person sees something. Following are three different newspaper articles describing a victory by female tennis champion Martina Navratilova. Each article presents a slightly different point of view. Read each article, and briefly describe the point of view about Martina that the author of each article seems to have.

a. The victorious Martina stood in centre court, tears flowing freely, holding the prized Wimbledon Cup high over her head, showing an emotional side of her personality that viewers rarely see. She waved at her closest friends and coach, in the stands opposite centre court, as the crowd roared to its feet with a standing ovation. The well-muscled athlete has hinted before that this may be her last year in professional tennis and that this Wimbledon win, her record-setting ninth, may be her last before she retires.

The writer seems to admire Martina very much, and concentrates on the human side of this tennis player.

b. Looking tired after a grueling three days in the finals, Navratilova took her favoured spot at centre court and held up the Wimbledon Cup for her admirers to see. Most looking on realized that this will likely be her last win at Wimbledon – too many of the younger players coming up have beaten the aging champion in the most recent tournaments, and there is certainly no doubt that had Steffi Graf not been ill through this Wimbledon tournament, Martina would not be standing here today.

The writer emphasizes Martina's age, and seems to think that she will not win a major championship again.

c. The Wimbledon Cup finals ended today with Martina Navratilova carrying off the women's championship. But the real upset that riveted the attention of tennis fans around the world was the win by Stefan Edberg over world champion Boris Becker yesterday. The Swedish new Wimbledon tennis champ smashed Becker 6-3, 6-4, 6-1 in a game that surprised viewers and treated them to some spectacular rallies.

The writer seems to think men's tennis is more important than women's tennis, because most of the article focuses on the men's championship.

3. In this section, you learned that a good written description helps the reader form a clear mental picture of the thing being described – it *shows* something to the reader, it doesn't just *tell* the reader what the thing is. Following are three written descriptions taken from a story called "The Shining Red Apple." Read all of them. Underline all the words or sentences that you think *show* with vivid details instead of just *tell* – allowing you to form a picture in your mind. Decide which description you like best. Explain the reasons for your choice on the lines provided following the descriptions.

Description #1

> This skinny little boy, who was wearing a red sweater and blue overalls, stood near the end of the fruit stand where there was a pyramid of red apples. With his hands linked loosely together in front of him, and his head, with the straight, untidy brown hair that hung almost down to his blue eyes, cocked over to one side, he stood looking with longing at the apples.[1]

Description #2

> The sleeves of Joe's khaki shirt were rolled up, and as he sat on his stool he folded his hairy forearms across his deep chest. There wasn't much business, there seemed to be less every day, and sitting there week after week, he grew a little fatter and a little slower and ever so much more meditative. The store was untidy, and the fruit and vegetables no longer had the cool, fresh appearance they had in the stores of merchants who were prosperous.[2]

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[1] Macmillan Canada for the excerpts from the short story "The Shining Red Apple", taken from *Morley Callaghan's Stories*, by Morley Callaghan © 1959. Reprinted with the permission of Macmillan Canada.
[2] Ibid

Description #3

He mopped his shining forehead and wiped his red mouth and lazily picked up one of the apples from the top of the pile, as though all such luxuries of the world were within his reach. He munched it slowly with great relish, spitting out bits of red skin, and gnawing it down to the core. The kid must have been very hungry, for his mouth dropped open helplessly, and his blue eyes were innocent and hopeless.[3]

Answers will vary. You will pick the description you like best based on whichever one you can picture clearly in your mind. Some of the most vivid showing *images, using specific details to describe something so the reader can picture it clearly, are listed below.*

Description #1

- *skinny little boy ... wearing a red sweater and blue overalls, stood near the end of the fruit stand where there was a pyramid of red apples*
- *hands linked loosely together in front of him...*
- *head with straight, untidy brown hair that hung almost down to his blue eyes, cocked over to one side*

Description #2

- *sleeves...rolled up...he folded his hairy forearms across his deep chest.*
- *he grew a little fatter and a little slower*
- *The store was untidy, and the fruit and vegetables no longer had the cool, fresh appearance they had in the stores of merchants who were prosperous*

Description #3

- *He mopped his shining forehead and wiped his red mouth and lazily picked up one of the apples from the top of the pile*
- *He munched it slowly with great relish, spitting out bits of red skin, and gnawing it down to the core*
- *his mouth dropped open helplessly, and his blue eyes were innocent and hopeless*

[3] Macmillan Canada for the excerpts from the short story "The Shining Red Apple", taken from *Morley Callaghan's Stories*, by Morley Callaghan © 1959. Reprinted with the permission of Macmillan Canada.

Section 1: Assignment

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Do EITHER 1 OR 2.

1. In Section 1, Activity 4, you wrote a description of someone you admire very much or think of as a "winner." Rewrite the final draft of this composition.

2. In what ways are you successful in your life now? What failures or setbacks have you suffered to get to be the person you are today? How have you learned from these experiences to become a winner? Write a composition about yourself as a winner; be sure to include some brief stories from your experiences that show what you mean.

   You will be evaluated on the thought and number of ideas you express, how well you *show* and develop your ideas using specific details, and the care you take to form clear, correct sentences and paragraphs.

(15 marks)

Evaluation Suggestion

Please use the "Evaluation for Written Composition" located at the end of this LFM.

3. Review the Journal entries that you wrote in this section. Choose the entry that you like the best and are willing to share. Polish this Journal entry. Write your polished entry on the response pages provided. Before you begin writing, indicate the page number of the Journal topic on which your entry is based.

(10 marks)

Evaluation Suggestions

Use the "Scale for Evaluation of Expressive Language" located at the end of this LFM. If you prefer, you may use instead a similar evaluation scale on page 114 in the *Senior High Language Arts Teacher Resource Manual.*

Extend the marks given to ten.

Section 2: Who Are Your idols?

In this section students will practise predicting the content of an article using the title, subheadings, and pictures; and editing their own writing, particularly correcting end punctuation errors. They will gain an understanding of character and character change and they will learn how to reshape their own writing in the revision process.

Students are encouraged through the dominant theme of idols to explore their own personal meaning of what makes someone an idol.

Section 2: Activity 1

On the following lines brainstorm a list of famous people, both from the past and from the present, who are your idols. Think about these questions: Why do you call these people your idols? What personal qualities do they have in common?

Answers will vary. Here are some sample student responses:

- *Stevie Ray is my idol – his music is really deep and I think he's a visionary. Besides he's probably the best guitar player who ever lived.*
- *Magic Johnson is my idol. He's a number one basketball player, and kept his spot year after year. When he announced he has the HIV virus, he showed dignity and strength right to the end.*
- *Joan of Arc has been my idol ever since I first read about her. She was strong and confident and never doubted her vision for a better country.*

Section 2: Activity 2

1. Turn each subheading into a question. Space has been provided later on so you can answer each question after reading the article. Some examples have been done to get you started.

   Your questions will vary, depending on what you wonder about when you read the subheadings.

Subheading	Question
Stress	Why did Steve Fonyo have stress?
Routine	What was Fonyo's routine on the road?
Entourage	***What is an entourage? What was Fonyo's entourage?***
Freezing	***How did Fonyo keep going through freezing weather?***
Stubborn	***Why do the papers say Fonyo was stubborn?***
Rhythm	***What kind of running rhythm did Fonyo have?***
Increases	***What kind of increases is this referring to?***
Controversy	***What sort of controversy was Fonyo involved in?***
Involved	***Who is involved in Fonyo's run?***

2. How did you feel about Steve Fonyo when you read this article?

   Your personal responses to Fonyo will vary. Some students admire him for his courage and persistence, while others feel he needs to grow up and act more mature in public. Some students feel he should have found a different way to raise money rather than to repeat the cross-Canada run that Terry Fox had to abandon, while others think his gesture of finishing Fox's heroic effort is admirable. Some think he's lucky – that he was in the right place at the right time to become an automatic hero. Some think he is an unusually determined teenager, who took a great risk to follow a dream, then "went the distance." What do you think?

3. How did the article and/or pictures create these feelings?

   When you answer this question, think about how your feelings toward Fonyo may have changed during the course of the article, then see if you can find what pieces of information shaped your opinion about him. Did his appearance shape your feeling about him? Did the opening picture, looking up at Fonyo as if he were very tall, influence your opinion? What effect did pictures of Fonyo receiving an award and delivering a speech have on your opinion of him. (Remember: the photographer could have included pictures of Fonyo and his father fighting in the van, or of the Fonyo family restaurant, etc.)

4. In Section 1 of this module, you were introduced to point of view. Do you think this article has a certain point of view? What is this point of view about Steve Fonyo? Describe this point of view in two or three sentences.

   The point of view in this article seems to be that Fonyo is a true hero, although he doesn't always look or act like a hero. While the article acknowledges Fonyo's immaturity, it also stresses his growth throughout the trip and the unfair comparisons of the teenage school-dropout Fonyo to the university-educated older man, Terry Fox. There are other possible answers. What did you think the point of view was?

Teaching Suggestions

Discuss Terry Fox as well as Steven Fonyo with students, making sure they all understand the facts of the cross-Canada journeys. You may also wish to discuss the "Man-in-Motion" tour completed by Rick Hansen. Or have students in groups research each of these *heroes*, as well as others that students are interested in learning more about, and present their findings to the class through oral reports to the whole group. (The jig-saw grouping technique is explained on pages 77-79 of the *Senior High Language Arts Teachers' Resource Manual*.) To extend this exercise, have students then explore similarities between all of these people.

5. Think of at least two examples of real people who fit into each of the three categories described by Shakespeare, and write them in the space provided.

   Answers will vary. Here are some guidelines:

   a. People who are born great

      People who are born great are those who inherit great wealth, or inherit leadership of a country (such as children of a monarchy). Some people are born great because they are born with great talents.

   b. People who achieve greatness

      People who achieve greatness are those who are very determined, or very persistent, and manage to accomplish great things all on their own.

   c. People who have greatness thrust upon them (people who end up doing great things because they had no choice)

      People who have greatness thrust upon them are people who find themselves in crisis situations, such as tragedy, disaster, war, etc., and accomplish great things when they try to cope with the situation.

6. What do you think makes a true hero?

   Your idea of what makes a true hero is very personal. Don't forget to show your ideas by using examples. You will be asked to write about this topic as an assignment for this section.

Teaching Suggestions

- Have students show their ideas of what makes a true hero, in a visual representation of some kind. They can use any form of art except just straight writing. For instance, they might create a collage, song, drawing, poster, dance, advertisement, or short play.
- Have the students show their visual representation to at least one person outside their group acting as audience.
- After showing their "hero art" to the audience, ask them to respond by telling the group what ideas about heroes they see in the visual representation. What point of view does the audience think the group has about heroes?

Section 2: Activity 3

1. Try this editing exercise. Read aloud the following part of a student's written piece about what makes a hero, and decide where the sentences should begin and end. Then correct the run-on sentences by putting in periods to mark the sentence ends and capital letters to signal a new sentence beginning.

> a hero is someone you idolize it's as if the person is no longer human but almost a god you feel like you almost love that person or would do anything for him or her a hero has qualities you don't see in your everyday average person he or she has a certain determination in spite of all kinds of obstacles he or she makes you feel better about human beings and gives you new standards to live up to he or she succeeds just because he or she kept on trying long after everyone else would have given up.

A hero is someone you idolize. It's as if the person is no longer human, but almost a god. You feel like you almost love that person or would do anything for him or her. A hero has qualities you don't see in your everyday average person. He or she has a certain determination in spite of all kinds of obstacles. He or she makes you feel better about human beings and gives you new standards to live up to. He or she succeeds just because he or she kept on trying long after everyone else would have given up.

2. Try this editing exercise, adding periods and question marks:

```
Do you have a particular hero Most people admire a person
who makes a great contribution to society But why are
certain human beings idolized just because they appear in
popular movies Some musicians become stars even though
they aren't very talented Some sports players are very
rich and famous too But are they heroes What defines a
"hero," anyway
```

Do you have a particular hero? Most people admire a person who makes a great contribution to society. But why are certain human beings idolized just because they appear in popular movies? Some musicians become stars even though they aren't very talented. Some sports players are very rich and famous too. But are they heroes? What defines a "hero," anyway?

Teaching Suggestions

Students may need more assistance correcting end punctuation errors. Try giving them passages from stories they've already read (from their texts) and removing all periods and capital letters. Students put these in. If your students are already fairly good editors, try removing all punctuation from these passages and have students add it in. You can also use examples of the students' own writing – typed up and nameless, of course – as material to edit.

Section 2: Activity 4

1. The following types of people are often shown as glamorous heroes on TV dramas. Fill in the chart, by briefly describing the TV "hero" image portrayed by some TV shows and the real-life experience of each occupational group.

   Answers will vary. Here are some possibilities:

Occupational Group	TV Image	Real-Life
Police	• pursue criminals in spectacular car chases • ignore police chiefs and rules to perform heroic rescues	• routine tasks – only rarely have shootouts, car chases, etc.
Doctors	• ***have all the medical answers*** • ***often perform life-or-death operations*** • ***always caring and understanding***	• ***image depends on your experience with real doctors***
Teachers	• **ranges from teachers who are nasty, to teachers who are wonderful and change kids' lives forever**	• ***answers will vary***
other groups • ***nurses*** • ***FBI agents*** • ***criminal lawyers*** • ***detectives*** • ***oil tycoons*** • ***executives***	• ***answers will vary depending on group***	• ***answers will vary depending on group chosen***

2. Choose an adventure drama currently running on **prime time** TV that features a TV "hero" – someone the other characters or the audience idolizes. As soon as the show is over, choose one of the main characters to think about more carefully, or talk about with the person watching the show with you. Then in the space provided, write a detailed description of the main character. You may want to use the following questions to guide your writing:

   - What is the main character like? (physical appearance, personality, beliefs, etc.)
   - What is the main character trying to accomplish?
   - Are some of the character's actions heroic?
   - How does this character deal with problems?
   - Does the character have skills that most people have or does he or she appear to be more gifted, skilled, and experienced than most people?
   - Is this character a hero? Why or why not? Explain your opinions.

   Answers will vary depending on the kind of TV show you watch. Use your own opinions, and be sure to observe carefully! Is the main character of the TV show a typical hero? (Some typical characteristics that TV heroes may demonstrate include the following: calm and cool-headed, even in chaotic situations; attractive and well-dressed; intelligent and fast-thinking; talented and skilled; popular and well-liked; caring and generous; confident and very independent.) Or does the main character have faults, make mistakes, show weaknesses, or in other ways show that he or she is human? If you do not have access to a TV, skip this question.

Teaching Suggestions

If possible, arrange to watch a daytime soap opera, stopping in the commercials to have students note all the things characters do or say that are unrealistic. At the end of the viewing, lead a discussion exploring why people watch soap operas, and why the plots and characters are so exaggerated.

Discuss students' favourite characters appearing on evening suspense or detective shows. Examine ways these characters are unrealistic, looking for ordinary everyday things the character is never seen doing, as well as unusual skills or personality strengths the character seems to have.

Section 2: Activity 5

1. Approximately what time period do you guess this poem to be set in? Find the clues that help you determine both the general time period and the place which is the **setting** for the poem.

   The time period is vague, although the use of horses and the reference to muskets and King George's men suggests a period of British history sometime between the eighteenth and the nineteenth centuries. It is late at night at some inn.

2. Are King George's men portrayed as antagonists or protagonists in this poem? Explain your answer.

   You may think that the protagonist is the "good guy" and the antagonist, if human, is the "bad guy." However, as this activity pointed out, this is not a reliable way of determining who the protagonist and antagonist are.

   The protagonist is always the main character in a work of fiction. The main character in this poem is the highwayman. How do we know he is the main character? The first clue is the title of the poem. Titles often tell you something about the main character or about the action in the story. The poem also focuses on the highwayman, his situation, and ultimately his death. The poem ends when the highwayman's life ends.

   King George's men are the antagonists. They prevent the main character, the highwayman, from getting what he wants. They eventually take away from the protagonist everything that is important to him – the woman that he loves and life itself.

3. King George's men are presented as villains in this poem with their rough treatment of Bess and the execution of the robber without a trial. Can you think of another example, in stories, TV shows or movies, where the authorities (such as the police) are presented in a similar way?

   In any movies or TV shows where the outlaws get the audience's sympathy, the police are often shown as the villains (cruel and rough, or stupid and bumbling).

4. Is there a character in the poem that you admire or idolize? If so, is this character a hero? Explain the reasons for your choice.

   You may have chosen Bess as the heroine for her bravery, choosing to warn her lover with the gunshot of her own suicide rather than allow him to be taken by the police. Or you may have chosen the highwayman himself as the hero, daring and mysterious, coming back to the inn to certain death because he'd heard the news about Bess.

Section 2: Follow-up Activities

Extra Help

Did you have some difficulty with the activity related to television characters? There will be more work on understanding TV in the next section, so take time now to understand the TV material in this section. For extra help, read page 159, "Prime Time Characters" and page 161, "People on TV" in *Fast Forward*. Then on the lines that follow answer question 1, a to h located on page 162 in *Fast Forward.*

Your answer will vary according to the television show you selected to examine. Here is a sample student response based on the popular television show "Star Trek: The Next Generation."

Character: Captain Jean-Luc Picard

a. *bald, hawk-nosed, steely-eyed, wiry slight build*

b. *don't know any*

c. *cares about crew, quick thinker, examines problems carefully before making decisions, allows crew to take responsibility and make decisions on their own*

d. *seems to favour Data (another character) and trusts anything Data suggests, sometimes makes decisions based on emotions rather than logic*

e. *stays calm even under enormous pressure, always acts in a responsible and mature fashion, never gives in on things he believes in*

f. *never eats, smokes, drinks alcohol, goes to the bathroom, has a shower, looks dirty, etc.*

g. *no finances are shown, although he has everything he wants*

h. *conflict with another person over what is the right thing to do in a tough situation*

Enrichment

1. In this section, you looked at TV characters, and how television shows often exaggerate characters to make them more appealing. Imagine that you are a writer trying to convince a major network to pilot a new weekly TV drama. You are now going to write a treatment of your proposed show for a producer at the network. A *treatment* is a general description of the setting, the situation, and the main characters.

   a. First, choose a situation for the show that you think will appeal to a prime-time TV audience. (Is it about a family? What kind of family? Or is the show set in a hospital? an exotic location? a school? etc.).

b. Explain the basic situation of the show. You do not have to describe any of the episodes of the show, which are the stories that are presented each week. You only need to describe the things about the situation that do not change from week to week.

c. Now describe the main character that the show will be built around. Be sure to include details about the character's personality, attitudes, and mannerisms. You might even want to suggest the name of an actor that the network should try to get to play the main character.

Answers will vary, as this is an exercise in creative writing. Be sure to check your treatment to see that you have included all the parts asked for in the question. If you can, show your treatment to someone else and ask that person for his or her personal response to your new "TV show."

2. How would the highwayman be described in modern times? What might he be riding instead of a horse? Why might the law be after him? How might the story unfold if Bess were a modern girl waiting for him with the police?

Try writing a modern version of the "The Highwayman." You might want to make your version into a **parody**, writing that pokes fun at a serious subject or person. You might wish to write your version as a poem, imitating "The Highwayman's" rhythm, or you may decide to write your version as a story or even as a play.

Answers will vary. Have fun with this exercise! Following is part of a sample parody of "The Highwayman."

The Highway Girl

(with apologies to Alfred Noyes)

The wind was calm in the city, the night was soft and fair,
The moon was a sliver of neon, pale in the streetlight's glare;
The road was a twist of black licorice, winding up to the gymnasium door,
When the highway girl came jogging –
Jogging – jogging –
The highway girl came jogging, on to the aerobics floor.
She'd a coloured band on her forehead, her leotard drenched with sweat;
Her cross-trainer shoes were expensive, though her socks were all muddy and wet;
But they fitted with never a wrinkle on her strong and fast-moving feet
As she jogged with a jewelled twinkle
Her lavender eyes a-twinkle,
Her leotard a-twinkle, as she leaped to the rock-music beat.

Section 2: Assignment

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1. In this section, you wrote and revised a composition about one of your heroes. Write your final draft of this composition. **Be sure to** attach your first draft (and any other drafts you happened to write during the process of writing this composition) to the blank response pages that follow the lined response pages.

   You will be evaluated on the thought and the number of ideas you express, how well you *show* and develop your ideas using specific details, and the care you take to form clear, correct sentences and paragraphs. As well, the evaluator will look carefully at the revision process you went through, noting the changes you made to words and sentences, the material you added, and the things you cut out from your first draft. Your ability to edit end punctuation (putting in all the periods and capital letters where they should go at the ends and beginnings of sentences) will also be marked.

(25 marks)

Evaluation Suggestion

Please use the "Evaluation for Written Composition" located at the end of this LFM. Note the comments in the student's assignment booklet for suggestions of evaluating the revision process.

2. Review the Journal entries that you wrote in this section. Choose the entry that you like the best and are willing to share. Polish this Journal entry. Write your polished entry on the response pages provided. Before you begin writing, indicate the page number of the Journal topic on which your entry is based.

(10 marks)

Evaluation Suggestions

Use the "Scale for Evaluation of Expressive Language" located at the end of this LFM. If you prefer, you can use instead a similar evaluation scale on page 114 in the S*enior High Language Arts Teacher Resource Manual.*

Extend the marks given to ten.

Section 3: The Big Sell

In this section students will gain an understanding of advertising techniques: appeals to emotion, fear tactics, empty claims, creating a product image. They will gain experience in reading and interpreting the fine print on advertisements, and visualizing a drama script.

The emphasis is on careful, critical reading and listening. Students learn both to detect and apply in their own writing some basic persuasive techniques.

Section 3: Activity 1

1. Study the advertisements shown in figures 9-2 and 9-3 on page 175 in *Fast Forward*. Read question 1 on page 175. On the following lines, describe the likely target audience of both ads in figures 9-2 and 9-3. In your description of the target audience, try to answer the questions listed in question 1 on page 175: the intended audience's age, gender, economic status, hobbies, values, etc.

   Answers will vary, although here are some sample ideas to compare with yours. In figure 9-2, the intended audience might be young business people, males in particular, who want to be tough. *The word* power *is repeated in prominent places in the ad, so people who want power would be attracted. Macintosh are among the more expensive computers, so the target audience would earn at least a middle class income. The military helmet would appeal to anyone who believes in a tough, combative approach to business. In figure 9-3, the intended audience is likely young women who value fitness as well as being slim (the ad emphasizes athletics with the Olympic medal winner and the gymnastic picture). The young woman's dress is expensive and the ad's colours (black, white, and gold) are traditionally sophisticated, so probably the ad hopes to attract young women with money and rather glamorous tastes.*

2. Complete question 1 on page 178 in your text. Study the Cancer Society ad and the ad for tourism, then list the visual elements of both ads in the following chart:

Everyone's ideas will vary slightly. Here are some sample responses:

		Cancer Society Ad	Tourism Ad
VISUAL ELEMENTS	**Mood**	stark, blunt, cold, unforgiving	serene, escapist, peaceful
	Overall Composition	contrast between white background and dirty pile of butts	contrast between the evening shadow of the valley and the reddish sunset glow on the mountains
	Logo	***Cancer Can Be Beaten***	***Super Natural British Columbia***
	Light	***white, flat, smoke shadow***	***"sunset glow," warm***
	Typeface	***typeface is plain and stark like the message***	***large white typeface stands out well against the dark valley***
	Colour	***white and black***	***earth colours (browns, rusts)***
	Shapes	***focus is one vertical stream of smoke up to the message about death from smoking***	***horizontal flowing lines (created by the mountains) with one vertical pine in the foreground***

3. What needs do the ads on page 182 of your text appeal to?

Figure 9-7 seems to appeal to a need to be free from fear (a "safe" oil) as well as a need to have status (if you have an engine that runs "lean and mean" unlike an engine like your dad's, then you need an oil that can "meet the demands"). Figure 9-8 may appeal to people's needs to belong to a group (Fuji apparently gives you the "dynamite look of the latest in fashion") as well as the need to be physically attractive (the ad focuses on being stylish).

4. Describe the image of the preceding product.

   The image of this gasoline seems to be power, speed, excitement, and adventure.

5. Turn to page 183 of *Fast Forward*. Read this page and examine the ad in figure 9-9. Five words near the top of the ad have been covered by white tape. Write down what you think these missing words are.

   The missing words are actually scrunch, spike, flare, rake, sculpt, and studio. Your words are probably much different. Compare yours to other people's guesses. What different feelings and messages are conveyed by the different words used in this ad? What feelings and ideas do the ad's actual words stimulate?

Teaching Suggestion

Have students bring in magazine advertisements from home. In groups, let students pick out empty claims, emotional appeals, fear tactics, and other persuasive techniques used in the ads.

6. Examine each of the following ads. For each ad, write down any empty claims about the product.

   The following words in bold type are "weasel words," words that seem to promise something but actually are so vague they say nothing.

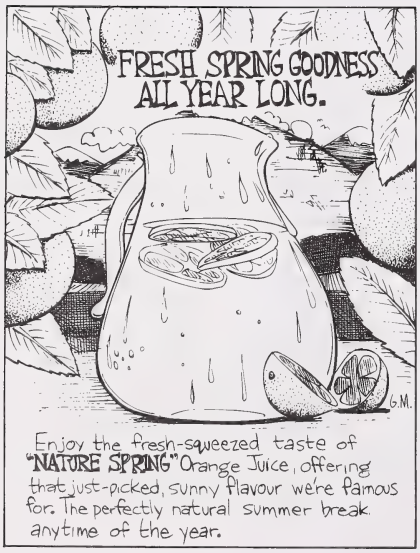
a.

- *Introducing new tartar-**fighting** "Winterfresh" – it doesn't say the toothpaste will actually get rid of tartar, only that it will try to "fight" tartar, whatever that means.*
- ***fights** tartar*
- ***helps** reduce cavities*
- ***protects** against bad breath – doesn't say it actually gets rid of bad breath*
- ***improves** dental health*

b.

- *a **revolutionary** shampoo that **fights** dry scalp – What makes a shampoo "revolutionary"? It doesn't say it will overcome the dry scalp condition, only that it will "fight" dry scalp.*
- *new "Dry Top Plus" gets to the root of the problem – What's the "root of the problem"? And what does the shampoo actually do to solve the problem?*
- *the mild cleaning **agents** – what exactly are these "cleaning agents"? Perhaps they're just soap.*
- *actually **help** restore the natural moisture – doesn't say the shampoo really adds moisture, only that it might help.*
- *...contains a **unique clinically developed formula** – any product that really has a "unique formula" will say exactly what it is or what the "magic ingredient" is.*

c.



- ***fresh spring goodness** – what exactly is fresh spring goodness?*
- *...that **just-picked sunny flavour** – notice this ad tries to make you believe that the juice is made from fresh-picked fruit. The words, however, say only that the "flavour" is sun-ripened and just-picked, whatever that means.*
- *the **perfectly natural summer break** – how can a break be "perfect" or "natural"?*

7. Use the "Shutterbug" advertisement to find answers to the following questions.

   a. What is the main "hook" or attention-getting device used to get people to actually read the ad?

      The main "hook" is the promise of something for free – in this case, 19 free portraits.

   b. What do you have to do in order to get the "free" pictures?

      You have to buy the pre-set package of 30 portraits for $34.99 to get the free pictures.

   c. Will this offer allow you to have several photo "proofs" taken, so that you can select the best one to print?

      The ad states you must accept the pictures as taken: "Poses our selection" means that the portrait studio chooses the pose that will be photographed. You have no control over how the shots will be set up or how you will be photographed.

   d. Do you have to pay if you don't like any of the shots taken?

      You give the company a $2.00 deposit when you have the pictures taken. This might be to cover the cost if you don't like the pictures and refuse to buy them.

Teaching Suggestions

Have students think of a product or company that must sell itself to a variety of target audiences, each with very unique needs and desires. Choose any product, like McDonald's hamburgers, that tries to sell to at least two of the following audiences. How does the advertiser try to tailor its ads to appeal to each specific audience?

- children
- teenagers
- the elderly
- working people, 25-50 years old
- wealthy people

Have students bring in mail-order and junk-mail advertising from home. Examine the ad copy in these materials, to look for empty promises or *fine print* loopholes.

Section 3: Activity 2

1. Why do you think Teruo disobeyed Mr. Sasaki's orders about selling flowers only from the front of the shop? What is your opinion of Teruo's actions?

   Teruo could not bring himself to sell what he considered to be old flowers (the narrator tells us they will only last a day or two) to customers while telling them these are fresh flowers. The other boys in the shop laughed at this: they may have decided that in business, truth is not always important. Or they may truly believe that, whether day-old or week-old, the customer is still getting a good product. They may believe that Mr. Sasaki's shop is no different than all the rest, and that the best that customers can really expect are flowers that will die in a day or two. Perhaps they too, are worried for their jobs and will do whatever Mr. Sasaki tells them. Do you believe Teruo is right to lead customers to the freshest flowers at the back of the store, leaving the older flowers at the front to rot?

2. Who do you think has the right approach to business: Mr. Sasaki, or Teruo?

   What would happen to the flower business if everyone acted as Teruo did? On the other hand, can you find a way that Mr. Sasaki could sell only the freshest flowers and still make a profit? Or should Mr. Sasaki and his staff simply tell customers the truth about the fresh flowers and the older flowers?

3. If you were Mr. Sasaki, would you have fired Teruo?

   Answers will vary, of course. You might consider whether you would have fired Teruo much earlier than at the end of the day. Or perhaps you would have talked to Teruo first to discover exactly what his problem was. Would you have asked Teruo for his suggestions on better ways to run your business? Or maybe you would have fired Teruo long before, when you first discovered he was selling fresh flowers? Or would you have taken the time to explain to Teruo exactly why your business depended on cycling the flowers from back to front so all got used?

4. List the differences in format and in content between the short story dialogue and the drama script.

   The drama script differs from the short story dialogue in the following ways:

   - *no quotation marks around the things the speakers say*
   - *speakers' actions and tone of voice are in parentheses*
   - *speakers' names are always written at the far left side of the page*
   - *speakers' thoughts are left out*
   - *much of the detail describing what speakers look like and how they behave is left*

5. Now choose any of the following possible scenes related to the short story "Say It With Flowers." None of these scenes were actually shown in the story, but they could have happened or might happen after the story.

    - Tommy teaching Teruo how to sell flowers
    - Teruo trying to sell flowers when a customer asks if the flowers are fresh
    - Teruo selling the fresh flowers to a customer on his last day
    - Mr. Sasaki telling his wife about Teruo after firing him
    - Tommy and the narrator discussing Teruo's problem
    - Teruo telling his friend why he was fired
    - an idea of your own for a scene related to this story

Think about what might happen in the scene you have chosen, and what the characters might do or say. Then write the scene as a drama script. Remember to use the correct format (write characters' names at the far left of the page, followed by a colon, then the characters' speech). Remember to write a short paragraph at the beginning showing the setting. Remember also to put in stage directions in parentheses, showing the characters' important actions and gestures. Your scene should contain at least five statements spoken by different characters; each statement is usually referred to as a "line" of dialogue.

Here is a sample scene that shows how one student visualized Teruo's job interview.

Setting: A small flower shop in Alberta. Beautiful bouquets of fresh flowers arranged in vases and baskets are on display in large coolers. Mr. Sasaki, an elderly Japanese gentleman, slightly bald, is standing at the front counter writing out purchase orders. A young Japanese gentleman walks into the shop.

Teruo: (clearing his throat) *Uh, excuse me, but are you Mr. Sasaki?*

Mr. Sasaki: (looking up from his work) *Yes I am. What can I do for you?*

Teruo: (extending his hand and grinning) *I'm Teruo, the one who phoned about the job.*

Mr. Sasaki: (shaking Teruo's hand) *Ah yes. Well, you know I wasn't really looking for anyone –*

Teruo: (eagerly) *I'm a very hard worker.*

Mr. Sasaki: (frowning in thought, looking Teruo over carefully) *Have you any experience with flowers?*

Teruo: No, but (talking quickly and smiling) *I'm a fast learner and I very much want to learn all I can about your business.*

Mr. Sasaki: Well – (pausing, then smiling) *Okay. We'll give you a try. Be here at nine o'clock sharp tomorrow morning.*

Teruo: (bowing) *You won't regret it, sir. I'll do my very best.* (Turning and walking out of the shop)

Section 3: Follow-up Activities

Extra Help

1. In Module 1, you learned that an important task for readers is to try to form a clear mental picture of the characters. Were you able to clearly imagine how Teruo looked and what he was like?

   a. List at least three pieces of information you learned about the clerk, Teruo, in the first three pages of the story.

   There are several pieces of information given about Teruo, although none of them are too definite. You as the reader are allowed to interpret the following information in your own way to form a 'picture' for yourself of the character Teruo:

   - *"He was a weird one to come to the shop . . ." (page 81)*
   - *"There was something about this young man's appearance I could not altogether harmonize with a job as a clerk in a flower shop." (page 81)*
   - *"He was a quiet fellow with very little words for anybody, but his smile disarmed a person." (page 82)*
   - *"He was curious almost to a fault, and was a glutton for work." (page 82)*

   b. What did Mr. Sasaki catch Teruo doing that angered him?

   Mr. Sasaki watched Teruo lead customers to the back of the store where the freshest flowers were kept, even though Teruo knew that the flowers in the front of the store were to be sold first.

   c. Why did Teruo feel so rotten when he had to sell the flowers in the front of the shop?

   Teruo seemed to feel badly because he didn't want to lie to the customers, telling them "our flowers are always fresh" when it wasn't true. Did you find any other reasons why he might be uncomfortable selling flowers from the front of the shop?

   d. Why did Teruo deliberately sell only fresh flowers, then actually give away flowers on his last day of work?

   On his last day of work, Teruo acts very strangely. The narrator says "he was unusually high-spirited." Perhaps Teruo had already decided he was going to sell only the freshest flowers no matter what happened. All day Teruo seemed to do business the way he wanted to: giving customers only the best, no matter whether they paid for it or not. Perhaps he suspected he was going to have to either quit or be fired, and he wanted his last day to leave him with a good feeling about doing "honest" business and pleasing customers.

e. Why do you think Teruo seemed so happy when he was fired?

You be the judge: Did Teruo do things the way he'd like the flower business to be run on his last day? Was that why he was so happy? You can tell he's happy by the narrator's final description: "Good-bye. Good luck," he said cheerfully to Tommy and me. He walked out of the shop with his shoulders straight, head high, and whistling. (page 89) Perhaps you think Teruo is just very happy to finally escape from the flower business and Mr. Sasaki. Do you have any other ideas?

2. a. Which of the "Visual Elements" listed on page 177 of your textbook are contained in this ad?

b. Which of the "Story Components" (if any) on page 179 of your textbook are contained in this ad?

c. Which of the "Needs Appealed to By Advertisers" (if any) listed on page 181 of your textbook are contained in this ad?

The visual elements, story components, and needs appealed to by advertisers will depend totally on the ad you choose. Whether you're absolutely right or not about the way you analyse an ad is not as important as what happens to you when you look for these things. When you're trying to figure out things like what the story components are, or what needs in you the advertiser is trying to appeal to, suddenly you're the critic. The ad has no power over you. The ad can't psychologically make you feel you want to buy a product whether you need it or not. When you critically examine ads, you're in control of your own decisions.

Enrichment

1. In this section, you learned techniques used by advertisers to promote a product. Many of the same techniques can be used to promote a person. Pretend that you have just been appointed manager for a new up-and-coming music star. (You may choose an imaginary star or someone actually living who has not yet become a superstar). You have decided that this future star will appeal most to 15- to 18-year-olds. Plan a campaign for this musician that will make him or her into a popular music idol.

- What advice would you give this person regarding offstage and onstage clothes, hairstyle, general "image" and type of songs?
- What magazines would you try to get to feature this person?
- What information would you release, plant, or suppress about the person?
- What other ideas can you think of to market this person so he or she will become successful?

Answers will vary – this is a creative writing exercise. Be sure to think of the audience that you want this person to appeal to. What kinds of things do your audience like to see their "superstars" wearing? What kinds of music do they like? What kinds of magazines do they read? How will you make your "superstar" unique and therefore more appealing than other popular stars?

2. Do questions 1 to 3 on page 188 in *Fast Forward.* Choose one of the situations listed in question 1, then design an ad for that situation. Consider all of the elements listed in question 2: your market, the visual elements you'll use, the story, the needs you'll appeal to, and the written text. Then create your advertisement.

   Show your finished advertisement to other people for reactions. What visual things stand out most in your ad for other people? (You may find, to your surprise, that the things you think are most prominent in the ad are different from what other people see.) What parts of your ad do others find most appealing? What things do they associate with your product from your ad? Which people are most attracted to your ad? Ask yourself: Did you attract the target audience you wanted to?

Section 3: Assignment

40

1. Design a magazine or television advertisement for a product of your choice. You may wish to use one of the following products:

   - shampoo
   - diet pop
   - blue jeans
   - dog food
   - paper towels, or any other item (real or imaginary)

   Follow these steps:

   - Decide the target audience to whom you will try to appeal.
   - Think of who your competitors are. Remember you must try to make your product appear distinct.
   - Choose an appealing image for the product.
   - Think of an appropriate name for the product that reflects this image.
   - Create a slogan.
   - Decide what emotional appeals your product will make.
   - Decide persuasive techniques you will use to convince people to buy your product.
   - Think of a good "hook" or attention-getting device you will use.

If you design a magazine advertisement, you can draw a picture of the product on an appropriate background and then insert the text you want to appear in the ad. Instead of drawing your ad, you can compose the visual aspects by using one or more photographs or pictures cut out of magazines. If you choose to design a television ad, you can explain the commercial, moment by moment, describing the action and images, and showing the dialogue in a drama-script form. Or you can draw the commercial using the format that comic books use. Show the main shots of the commercial in frames, containing drawings of the characters in action and showing their dialogue in "speech bubbles."

After you have chosen the type of advertisement you want to create, write out your ad, or draw it, or record it on a cassette. After the ad, record on cassette or write a paragraph explaining all the persuasive devices you tried to use in your ad (for example, explain the product image, the emotional appeals you tried to use, the hook you picked, your target audience, and the reasons behind your choice of the visual elements you used).

You will be evaluated on your understanding of selling techniques as demonstrated in your paragraph and in your advertisement, as well as the thought you demonstrate in your ad creation. If you are recording your advertisement and explanation on cassette, please write "Refer to cassette tape" on the response pages.

(25 marks)

Evaluation Suggestion

This paragraph should include identification of the target audience. Give a base 15 marks for including all parts of the assignment in the ad and the accompanying paragraph. Award additional marks for apparent thought and appropriateness of the slogan, product image, visual elements used, persuasive techniques used, ad copy, etc.

2. In this section, you wrote a scene related to the story "Say It With Flowers" in drama script form. You also wrote a drama script for a cartoon. Polish either one of these scripts. If you are submitting the drama script related to the cartoon, include a copy of the cartoon. Be sure to include, at the beginning of the scene, a brief description of the setting (time and place) as well as what the characters in the scene are doing as it opens.

   You will be evaluated on your use of correct drama script form, your use of stage directions to show the characters' actions, tone of voice, and facial expressions where appropriate, the logic of your scene (it should flow naturally and make sense within the context of the story), as well as your originality and thought.

   (15 Marks)

Evaluation Suggestion

Please use the "Evaluation for Written Composition" located at the end of this LFM. Award 8 base marks for inclusion of all parts of the assignment (script format is correct, some stage directions are included, setting description is included at the beginning, and the scene is appropriately related to the story, "Say It With Flowers," or to the cartoon supplied by the student). Take marks away from the base 8 for omission of any parts of the assignment. Award three marks for reasonably correct editing of spelling and end-punctuation. Award additional marks for a reasonably well-developed scene that captures an interesting dramatic moment, or for any evidence of characterization, or for thoughtful dialogue, or dialogue showing insight into the play, or for clear, well-constructed sentences, or for some interesting word choices, etc.

ENGLISH 13

UNDERSTANDING PEOPLE-REAL AND IMAGINARY

LEARNING FACILITATOR'S MANUAL

Distance Learning

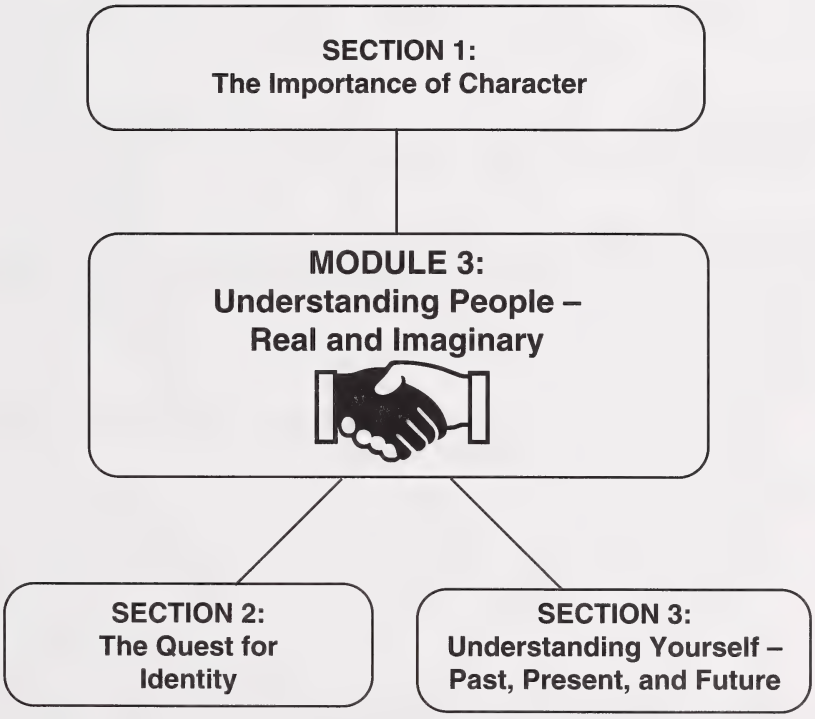
MODULE 3

Alberta EDUCATION

Module 3: Understanding People – Real and Imaginary – Overview

A world without other people wouldn't be much fun. The same would be true for a story without characters. Fortunately, both the world around you and the world of literature are full of interesting characters.

In this module, students will have the chance to develop and show their understanding of people, both real and imaginary. Among other things, they will develop a better understanding of such terms as fiction and non-fiction, character and conflict, and poetry and drama. As well, they will have the chance to sharpen their viewing skills by examining the world of people in pictures. And they will try to enhance their understanding of the characters they meet by exploring the three different levels of comprehension in literature.



Evaluation

The evaluation of this module will be based on three section assignments and one final module assignment.

Section 1 Assignment	**25%**
Section 2 Assignment	**20%**
Section 3 Assignment	**25%**
Final Module Assignment	**30%**
Total	**100%**

Section 1: The Importance of Character

Have you ever read a story where you didn't care about any of the characters? If you have, chances are you never made it through to the end of the story. After all, why go to a hockey game if you don't care who wins or loses?

We read a story for the people, to see who they are, what they think, what they do. When characters interest us, we want to read on to see what happens to them.

In this section, students will look at why character is important, and at what a writer must do to create an interesting characterization. They will also examine the importance of conflict in helping to maintain our interest in a character throughout a story. In the last part of the section, they will see how character and emotion are created in examples of visual communication.

Section 1: Activity 1

1. Why is the penguin in the middle of the picture more interesting than the other penguins? What makes him (or her?) stand out from the other penguins?

   The penguin in the middle is exhibiting unusual behaviour for a penguin. All of the other penguins look the same – slumped bodies, eyes and beaks straight ahead. But the penguin in the middle is trying to rise above the others. His (or her?) head is tilted upwards, his flippers are reaching for the sky. The most interesting thing about him, of course, is that he is singing – and not just any song but one that speaks of individuality and freedom: "I Gotta Be Me."

2. You are about to read the short story "Running with Marty." Look carefully at the title of this short story. What hints about the story does the title give you?

   The title "Running with Marty" may have provided you with these clues:

   - *The name of one of the characters is Marty, and he is running.*
   - *Another character is running with Marty.*

3. Now that you've used the clues in the title to predict who and what the story may be about, what questions do you still have about the story?

   Here are questions that a student had after completing question 2. You may have others.

   - *Who is the character who is running with Marty?*
   - *Why are they running?*
   - *Are they running in a race?*
   - *Are they running toward something or from something?*
   - *What is the relationship between the characters?*
   - *How old is Marty? How old is the other character?*
   - *Are there any other characters in the story?*
   - *Where does the story take place?*

Teaching Suggestions

You might want to ask the group for their ideas of what makes up an interesting character. Have each member pick a favourite character from a story or film or TV show. Each person should then tell what he or she found interesting about the character. Perhaps make a list of common interests.

After looking at the "Far Side" cartoon, have students look for other cartoons which show characters who stand out. Have students discuss what makes their particular cartoon character interesting.

Section 1: Activity 2

1. Based on their words and their actions, what do the following characters think of Elizabeth?

   Your responses may vary from those that follow. Do you agree or disagree with the following responses?

   a. her father

      Elizabeth's father appears twice in the story. He reads his paper ("he's always reading" and he "glowers" over his dinner. He doesn't seem to have much contact with, or interest in, Elizabeth. Perhaps he is too tied up in his own problems, having gone through several different relationships since his marriage ended.

b. Valdeen

Valdeen says, "Elizabeth, you are one dumb kid. If you let that nice boy hitchhike back to the city, you are going to hate yourself for a long time." Valdeen seems to think Elizabeth is a smart person, but mixed-up because she is too busy feeling sorry for herself. Therefore, she needs help to sort out her problems, which Valdeen is only too happy to provide.

c. Marty

Marty says to Elizabeth, "Don't you think I know what you're scared of?" Marty thinks that Elizabeth is afraid that Marty will abandon her, the same way her mother abandoned her. Therefore, she would break off the relationship rather than risk an emotional commitment to Marty. This thought makes him angry enough to leave.

2. Based on the preceding answers, do you think Elizabeth is being unfair in her comments about any of the three characters? If so, give an example.

You might say that some of Elizabeth's statements about her parents are unfair, but then it appears, by the way her parents have been behaving since their separation, that they have been unfair to her, too.

You could say that Elizabeth is unfair to Valdeen. She says her father has "no taste" in dating Valdeen. She describes Valdeen in ways that make her seem stupid and silly: "[She] thinks Shakespeare is the name of a restaurant." Yet Valdeen seems like a nice person who likes Elizabeth and tries to help her sort out her problems with Marty.

Elizabeth also seems to treat Marty unfairly. Without any warning, she tells him rather coldly that she wants to break up and that she has been thinking about it for a long time. Marty seems very hurt by her news. Perhaps Elizabeth could have been a little more sensitive to his feelings when she told him.

3. Do you think Elizabeth made the right decision? Why?

There is no right or wrong answer here, only good explanations. For example, you could say that Elizabeth was right to get back together with Marty because he is a nice person who genuinely cares about her. He has a stable life, and might be able to help her sort out the problems she is facing in her own life.

On the other hand, you could say that she is too young to have a serious relationship. She already has enough problems in her home situation without asking for potential problems with a boyfriend. Perhaps what she needs more than a boyfriend are some sessions with a good counsellor, so that she can blow off some steam and begin feeling more positive about her life. Can you think of any other answers?

4. In Activity 1, it was stated that a character should "want" something. What do you think Elizabeth wants?

   Again, there are many possibilities here. Elizabeth seems to envy Marty, because his parents are happily married. Perhaps what she really wants is for her parents to be back together again. Or perhaps she wants to feel as if they both still care about her.

   Perhaps she feels unloved and wants somebody – her parents or Marty – to make her feel loved again. She seems to feel as if she is normal and everyone else – her parents, Valdeen – is crazy or stupid. Perhaps all she wants is to live in a sane, normal environment again. What do you think?

Teaching Suggestion

Question 4 on "Running with Marty" is worth discussing with the entire group. Each student will probably have a different opinion of Elizabeth's problems and her needs.

Section 1: Activity 3

1. Elizabeth would be the first to admit that her life is stressful. In your opinion, which is the most important conflict for Elizabeth to try to resolve if she is to lessen the stress she is feeling? (Feel free to deal with this question at greater length in your Journal.)

   Since the questions ask for an opinion, there are many possible answers. There is a famous saying, "Charity begins at home." So, too, does love and understanding. Everybody in Elizabeth's family seems mixed-up and concerned only with their own problems. All three of them seem to be running away from each other. If Elizabeth's home-life is unstable, chances are her life outside the home will be unstable too. It seems as if the entire family needs to sit down with a family counsellor, or a psychologist, or a minister and try to sort out their problems. The marriage may be over, but Elizabeth seems to feel that her parents have divorced her as well. Perhaps this is the problem that must be sorted out before Elizabeth can regain a positive, confident outlook. What are your thoughts?

2. Can you find an example of conflict in this picture? Think about what might be happening in the scene. Try to imagine what the rider is thinking and feeling.

   The following are possible answers:

   - *Person against environment: The rider appears to be caught in a snowstorm. The snow on the backs of the rider and the horse suggests that there is a strong wind coming from behind them. Ground and sky are blurred, suggesting near-whiteout conditions.*

   - *Person against himself or herself: Possibly the rider is struggling with cold and exhaustion and would probably prefer to stop and rest and wait out the blizzard. Yet, despite the discomfort, the rider presses on.*

3. Does the title of the picture, *The Landmark,* offer you any clues about the outcome of the rider's struggle?

   The landmark is probably the fence, which appears dimly out of the storm. Perhaps the rider has been lost in the storm and has finally glimpsed something he or she recognizes. The fence may mark the beginning of the rider's land. Perhaps he or she is nearly home.

Teaching Suggestion

Question 2 would work well as a class discussion. Such a discussion would enhance understanding of the term conflict and help students delve deeper into the characters of the story.

Section 1: Activity 4

1. Describe the mood of this photograph. What details do you think help to create this mood?

   There are many words to describe the mood: dark, gloomy, lonely, quiet. If you like quiet, you may find the scene peaceful and relaxing. On the other hand, the dark lighting (it appears the photographer didn't use a flash), and the fact the girl is alone, may make you think the situation is a little threatening.

2. What sort of person is the girl? What makes you think so?

   You can't see the girl's face, but her slouching posture suggests many possibilities. She could be relaxed, or carefree, or sloppy, or bored. She is playing by herself. Where are her friends? Is she an independent sort of person, or just a lonely one? What do you think?

3. Suppose that there were two other people at the machines. Suppose, too, that the photographer had used a flash to increase the amount of light in the picture. How might these changes affect the mood of the picture?

   If the photographer had used a flash, the scene would be better lit. The mood would be warmer, less threatening, more inviting. If there were other people around her, the girl wouldn't seem lonely. You might get the feeling of a happy, enjoyable, evening out.

4. From which *camera angle* did your partner appear strongest and most powerful? From which angle did he or she appear weakest and most vulnerable?

   When you face the person, you are equals. The person should appear normal. When you stand above, you are looking down on the person. The person will appear smaller, more vulnerable. When you lie on the ground to take the picture, it should appear as if your partner's head is touching the ceiling. The partner should seem larger and more powerful.

Teaching Suggestion

As an additional activity, have students bring in pictures that they find interesting. Have them get up in front of the group and tell the *story* suggested by the pictures. Make sure they pick out details in the picture that support their interpretation.

Section 1: Follow-up Activities

Extra Help

1. In Activity 2, you learned about three different methods of characterization:

Method A: The narrator tells you directly what the character is like.

Method B: The character shows you what he or she is like through his or her words and actions.

Method C: Other characters, through their words and their behaviour toward the character let you know how the character is viewed by others.

Match the following excerpts from the story about a teenager named David Meyerson with the particular method of characterization being used.

a. "Are you kidding? Not a chance! I hate cats. I don't like having them anywhere near me," said David as he gently caressed the kitten that had sat on his lap.

Method_*B*__

b. "I know all about you," the shopkeeper said to David. "You think you can just take whatever you want. You're going to end up in jail – just like your brother."

Method_*C*____

c. The bus stopped and David Meyerson got off. He was a tall boy, about fifteen years old. He never spoke to the other boys who got off at the same stop, just ducked his head against the wind and rushed off. It was as if to stop and talk was just another way of asking for trouble.

Method_*A*____

2.

> Character: To keep you, the reader, interested in a story, the writer must make you interested in the characters.

Character A: a normal happy teenager who likes to watch television

Character B: a teenager who risks losing her friends to stand up for what she believes in

Character C: a teenager who is worried that her clothes don't look as nice as her friends'

The most interesting character is Character _*B*_____.

3.

> Conflict: Without conflict there is no story, or at least no story that is interesting enough to read. An interesting problem makes you curious.

Problem A: On his way to the doctor's office, a man can't remember if his appointment is for one or two o'clock.

Problem B: While walking down the street, a boy finds a wallet stuffed with twenty dollar bills.

Problem C: On his way to a skiing holiday, a man wonders if the lines at the chair lifts will be long.

The most interesting problem is Problem __*B*____.

4.

> Types of conflict: A character in a story may encounter a problem with another person (person against other people); with outside forces (nature, for example, person against environment); or with himself or herself (person against himself or herself).

Identify each of the following conflicts:

a. a boy finds a wallet stuffed with twenty dollar bills and tries to decide what to do with it

person against himself or herself

b. a boy faces a bully

person against other people

c. a boy is caught on a lake in a huge storm

person against environment

Enrichment

1. In Activity 3, you learned about the three different types of conflict. Draw a picture for each type of conflict: a person against another person, a person against nature or the environment, or a person against himself or herself. In a creative visual way, try to convey what you think is meant by each type of conflict. (If you don't like to draw, try cutting out pictures and creating a collage that illustrates each type of conflict.)

   If you have access to a video camera you might want to create a short visual representation, using actors, of what you think is meant by each type of conflict.

   You may be as creative as you like here, but the viewer should still be able to recognize the particular conflict being shown. For example, you might draw a picture of two arm wrestlers (person-against-person conflict), or a surfer (person against the environment), or of a worried-looking person in deep thought (person against self).

2. Think of a film or a television show that you have enjoyed. Think of the name of the main character. In your opinion, what did the character want (for example, what was that person's goal in the course of the film)? Which type of conflict did the main character experience most? What was the result of the conflict? Was it resolved happily or unhappily?

   Use the chart that follows to record your answers to these questions.

   The following example is based on the imaginary film, Fighting Back.

Title of Film or TV Show

Fighting Back

Name of Character

Kurt Kennett

Character's Goal

to earn the respect of others: to show he's not a loser

Main Type of Conflict

Person against other people

Description of Conflict

Most townspeople are against Kurt; they think he robbed a store

Outcome of Conflict

Kurt helps track down the real thief; earns admiration and respect from community

Teaching Suggestion

After students have filled in their charts, you might want to have them use the chart as the basis for a short oral presentation to the group.

Section 1: Assignment

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Look closely at the following picture and then read and respond to the topic that follows.

[1] H.T. Kellner for the photograph from 125 Photos for English Composition Class bt H.T. Kellner. Reprinted with the permission of H.T. Kellner.

Topic

1. Suppose that you are one of the characters in this picture. In a written response ofapproximately 1 to 2 pages, explain what is happening to you in this scene. For example, who are you? What brought you to this moment? As a character, what do you want in this scene? What is preventing you from getting what you want? Tell what happens next to complete this scene.

   You may choose to write your response as a story, as a diary entry, or as a letter looking back at the event. In your writing you may be as lively, descriptive, and informative as you like, as long as you try to make your character and his or her situation interesting to the reader. Don't be afraid to be creative.

2. After you have finished writing, read the finished copy aloud into a tape recorder. Don't simply read the words; instead, try to capture the personality of the character. Use the full range of your voice to capture all the tension, anticipation, fear, doubt, hope, excitement that the character is feeling during the scene.

   As you are working on this assignment, keep the following questions in mind:

   - How well do you organize your answers to the questions in order to create an interesting response?
   - How well do you present the thoughts and feelings of your character as the scene unfolds?
   - Do you write in complete sentences, with correct spelling, punctuation, and capitalization?
   - Oral reading: How well do you capture the feelings of the main character with your voice? Do you give the listener the feelings that these events are actually happening?

Evaluation Suggestions

Score the student's composition holistically out of twenty marks using the "Evaluation For Written Composition" found at the end of this LFM.

Use the "Oral Interpretation Evaluation Scale" found at the end of this LFM to evaluate the student's recording of the composition. Divide the total marks by nine to arrive at a score out of five marks.

Section 2: The Quest for Identity

In the last section students looked at imaginary people – the characters in literature and films. They saw how writers create interest in their characters. In this section, they will focus on writing involving real people. They will see that although the writer doesn't have to create the people he is writing about, he must work just as hard to make their lives and concerns interesting to the reader.

In this section students will become familiar with the two major types of prose writing: fiction and non-fiction. One type, fiction, focuses on imaginary people; whereas non-fiction focuses on real people. Fiction and non-fiction may be different in their approaches, but both still have the same goal: to help the reader to understand people and their needs better – in particular, the need for an individual to find and preserve his or her identity.

Section 2: Activity 1

1. Complete the following sentence:

   The main difference between fiction and non-fiction is

   The main difference between fiction and non-fiction is that a work of fiction is literature which tells of imaginary events, places, experiences, or people while a work of non-fiction is literature that tells of actual events, places, experiences, and people.

2. Suppose that you are a writer specializing in writing biographies of famous people. In the following chart, fill in the names of three famous people. To the right of the person's name, make up a title for your book about that person (make sure the title fits the person). An example is done for you.

Name	Title of Biography
Wayne Gretzky	Hockey's Greatest Legend
_____	_____
_____	_____
_____	_____

Try to sum up the person's life or his or her accomplishments in a single line. Feel free to have fun with your title. For example, if you were to write the biography of Ronald McDonald, the mascot of McDonald's Restaurants, you might sum up his life in this title: "They Called Him a Clown, but He Showed Them."

3. In a good biography, the biographer should interview the subject in order to let the reader know what the subject thinks and feels. Quote a speech which shows Samdup's feelings about the reaction of Western media to the destruction of Tibetan culture.

   The author says that Thubten Samdup is bitter about the Western media's lack of interest in Tibet. Samdup says: "I think we Tibetans get so little coverage because of our principles of nonviolence. If I called the newspapers and said there was a bomb in a Metro station, suddenly they'd pay attention! People know about the Palestinians, the Afghans, the Armenians. But they don't know about us."

4. Wealthy, powerful, or famous people are most often the subject of biographers. Thubten Samdup is not a famous person. He will probably never be wealthy or powerful. Why, then, do you think Mark Abley chose to write about him?

   Answers will vary. The following is one possibility:

   Even if the Chinese government succeeds in destroying Tibetan culture, Thubten Samdup will do his best to keep it alive in the rest of the world. He is determined that the children of Tibetan immigrants, most of whom have never set foot in Tibet, will learn their native language and customs. Even though he could live a comfortable life in Canada, he sacrifices personal gain to help others. That kind of spirit is always worth recognizing.

Teaching Suggestion

Encourage students to read their Journal responses aloud to the rest of the group.

Section 2: Activity 2

1. Often in non-fiction writing, the writers present an argument. They tell the reader directly what they think and present examples to back up their statements.

   a. In the first paragraph, what is the opinion about racism that Bissoondath holds?

      Basically, Bissoondath is saying that racism isn't just a Canadian problem. It is found everywhere in the world, in every society.

   b. What evidence, examples, or statements does he provide to back up this opinion?

      Bissoondath says that racism "is also as American as apple pie, as French as croissants, as Jamaican as ackee, as Indian as aloo, as Chinese as chow mein, as…."

      He says that racism can be put into the same category as rape and murder. All three are part of the dark side of human nature and are therefore part of all societies.

2. Bissoondath distinguishes between two types of racism. The first or less dangerous type is based on "ignorance" (paragraph 4). What does he mean?

   Bissoondath says this type of racism is based on "lack of experience" of a particular culture or group. When you don't know very much about a particular group, you tend to think of its members as being all the same. This can lead to stereotyping of people.

3. According to Bissoondath, what is "true racism" (paragraph 7)?

   True racism (the worst type) is based on "wilful ignorance." In other words, the person doesn't want to know any more about the group. Such people are content with their stereotypes. They don't want to find out if there is actually any truth in what they think. They don't want to think of the particular group as people with individual differences.

4. Why is Bissoondath against such competitions as the Miss Black Canada Beauty Contest (paragraph 9)?

   In his opinion, it is a minority group practising racial discrimination against all other groups. It is no less unfair, he believes, than if Canadian television broadcast "The White Miss Canada Pageant."

5. The narrator, Sheila, has just moved to Canada from her home in Trinidad. Why does she immediately find her new country "frightening"?

   Many things frighten Sheila upon her arrival in Canada, mainly because she is not used to them. For example, she sees doors with no handles that somehow open by themselves. The people in uniform make her uncomfortable. At Customs, the questions about plants and food make her feel like a smuggler. She has never seen so many people with white faces. You could say she is suffering from culture shock.

6. Sheila's thoughts are often different from her words. What is she not telling Annie about what she thinks and how she feels?

   Even though she is in Canada, Sheila's thoughts are still in Trinidad. She has left her home, a world she could understand, to come to a strange new world. In particular, she feels guilty that no one will be left at home to tend her mother's grave. Why doesn't she tell these thoughts to Annie? Perhaps she feels Annie wouldn't understand. Perhaps Annie, having lived in Canada for two years, seems strange to Sheila, too.

7. Conflict arises when Annie starts giving advice to Sheila about life in Canada. Summarize Annie's advice to Sheila about life in Canada.

   Answers here will vary, but Annie's advice to Sheila could be summed up this way: Stick to your own kind. You'll never be accepted as Canadian by the white majority in Canada. You may think of yourself as a coloured person from Trinidad, but in Canada you are a black person from the West Indies. You can only trust other black West Indians.

8. What does Sheila think of Annie's advice?

   Sheila says to Annie, "But it sound like if … all you hiding from the other people here." In other words, instead of trying to break down racial barriers, it seems as if Annie is putting up barriers of her own.

9. Now that you have read both "I'm not racist but…" and "Arrival" list the differences between the article and the short story.

   Here is a partial list of differences between Bissoondath's article and short story. Have you thought of any other differences?

Article	Short Story
• ***no characters***	• ***has characters***
• ***not as personal as the short story***	• ***personal – Sheila tells her own story***
• ***no dialogue***	• ***the story relies heavily on dialogue to show reader what is going on***
• ***the facts and opinions are told to the reader directly***	• ***the story is told in nonstandard English (The reader experiences the story through Sheila's dialect.)***
• ***grammatically correct standard English is used***	

Teaching Suggestion

Before you read the two pieces by Bissoondath, have students look at newspapers or magazines, or have them watch the news on TV, to try to find recent examples of racial or other forms of discrimination or stereotyping. Pick several examples and discuss as a group, looking at causes and possible courses of action.

Section 2: Activity 3

What "life lesson" or lessons do you think the young man learned from his experiences with Mr. Ford?

There are many possible "life lessons" here. These are some possibilities: Everyone needs someone to give him or her the benefit of the doubt. Or: It is important to look at people as individuals and not lump them together as, for example, "thieving kids." Or: Perhaps Mr. Ford wanted to give the boy a chance to prove to himself once and for all that he was not a thief. Or: Perhaps it was Mr. Ford's way of saying, "The past is forgotten." Can you think of any other "lessons"?

Teaching Suggestions

It would be better to work through pages 288 to 291 of *Fast Forward* with the students. In fact, you might want to read and discuss "David's Rabbit" before you apply the four components of meaning to it.

"Write on a topic about which you feel strongly." Help students choose a topic by brainstorming potential topics with them. Encourage them to think of their purpose before they start writing.

Section 2: Activity 4

Now it's your turn to write a one-page personal letter. Complete either question 1, or 2, or 3.

1. In the short story "Arrival," Sheila is experiencing doubt and fear. She is sad about leaving behind her old, familiar life and she is not sure she will fit into Canadian society. Write a personal letter to Sheila. What could you tell her that would reassure her and give her hope?

2. In "Running with Marty" it seems that some of the characters do not always communicate openly or honestly with each other. Sometimes it's easier to write what you really feel about a person or situation than it is to talk about it. Imagine that you are one of the characters in this short story. Write a personal letter expressing your feelings about the situation you are in or about the relationship you have with one of the other characters. The letter may be addressed to a character in the story or to someone else.

3. Write a personal letter to someone you actually know. Tell this person about any hobbies or interests you have, your plans, recent events, or any other newsworthy items that you think the reader of your letter would be interested in hearing about.

   Did you find it helpful to brainstorm a list, freewrite, or cluster before beginning to write your letter? Did your letter include the following items?

   - ❑ *a heading including your address and the date*
   - ❑ *an appropriate salutation*
   - ❑ *a new paragraph for each new idea*
   - ❑ *an appropriate closing*
   - ❑ *your name signed at the bottom*
   - ❑ *proper punctuation*

   It's a good idea to proofread your letter when you are finished and correct any errors in grammar, spelling, and punctuation. Frequent errors tend to confuse or distract the reader.

   Have someone else read your letter. Does this person feel that you need to revise anything to improve clarity? Did this person spot some minor errors that you missed when you proofread your letter?

   If you wrote a letter to an actual relative or friend, why don't you mail it? Who knows, maybe you'll get a letter back!

Teaching Suggestion

Since some students may never have written a letter, you may want to have students write an actual personal letter to a friend or relative. Tell the students to bring in envelopes and stamps. They should hand their finished letters to you for mailing, so that you can make sure their letters are actually mailed. In the event that their letters are answered, you might ask students to read excerpts to the class (unless the letters are too personal).

Section 2: Follow-up Activities

Extra Help

1. Read the following example of an imaginary student assignment.

   English 13 Biography Assignment: Calvin Smith – A Fascinating Person

   I am writing about a person named Calvin Smith. He sits across the room from me in Social class. He's about average height, and likes to wear jeans, and he smokes. He seems to hang around by himself a lot, listening to his music through headphones. He's a good artist, too, he's always drawing – on his books, lunchbag, desk – you name it. He's got these friends who are always hanging around the caf. They say he used to have his own rock band before he moved here. But then, his friends aren't exactly the most trustworthy types. I think he's from Ontario, or maybe Quebec, I'm not sure. He wasn't in class yesterday and when I called him up for an interview, the phone was busy. And I couldn't go over to his house because I had to meet my girlfriend. We've been seeing each other for about three months now. In conclusion, she says Calvin is a really nice guy once you get to know him.

   Based on what you learned in Activity 1, what suggestions would you give this student that would improve this biography?

   Here are some of the things that the writer should consider when working on an improved version of the biography of Calvin Smith:

   In a biography, the author should make the subject interesting to the reader. In this example, the reader never becomes interested in Calvin Smith because the reader doesn't get to know much about him. The writer doesn't quote anything Calvin says because he wasn't able to interview him. In a biography, the reader should feel that he or she knows and understands the subject. Here, Calvin Smith remains a stranger.

2 Is it possible? Based on the notes about meaning in Activity 3, who is right? Jonathan or Whitney? Why?

   Whitney is right. Many readers seem to think a story should have only one definite meaning. But a story can mean different things to different readers. Each reader brings different backgrounds, beliefs, and abilities to bear on a piece of literature. As a result, a work can be interpreted in many different ways.

Enrichment

Do one or all of the following questions.

1. Many of the readings in this section have dealt with new Canadians trying to find their way in a new and often puzzling country. For the benefit of these new Canadians (perhaps you are one yourself), try to express what you think Canada is and perhaps what makes Canadians different from people in other countries. Use any form you like: poetry, prose, pictures, drawings. Your definition may be personal or all-encompassing. It could apply just to you or to everyone.

   With this exercise, try to share your work with others. Seek a response from your audience. You may start a lively debate. Perhaps your ideas will build on theirs.

2. Assume that you have moved to a country with a different culture (it could even be Canada). With a partner, or by yourself, brainstorm a list of possible difficulties you might have in applying for a job. Then write a dialogue between yourself and a potential employer showing these problems. When you have finished writing your dialogue, read it aloud, with your partner or by yourself. You may wish to tape record or videotape your dialogue, or perhaps act it out before a small group.

   Here you might work with your knowledge of stereotyping. Have you experienced or witnessed examples of people putting other people in boxes according to race, or sex, or language, or physical disability? Perhaps you could work one of these examples into your dialogue.

   You may want to have fun with the assignment and with proud Canadian attitudes. Think of some of the qualities that are valued in the Canadian workplace. Now apply for a job in an imaginary country where those qualities are not valued – in fact, they are looked on as a drawback. What would your working day be like?

3. If you have access to the National Film Board video, *Teach Me To Dance*, you may like to do this question. It is a story about the friendship of two young girls growing up in rural, turn-of-the-century Alberta. One of the girls is of Ukrainian heritage; the other girl's family has its roots in the dominant English culture. The girls remain friends in spite of powerful forces that try to drive them apart. As you view the video, look for examples of stereotyping, prejudice, discrimination, or examples of members of the dominant culture trying to limit the cultural expression of a minority group.

   Imagine that you are one of the two girls in the video, *Teach Me To Dance.* In a letter to the other girl (or someone else) write how you feel about the situation you and your friend are in.

   How did you organize your writing? Did you first brainstorm a list of ideas, feelings, or impressions? Did you start by clustering? Did you freewrite?

   Could you empathize with either or both of the girls? Did you experience a situation similar to theirs? You may like to share your finished letter with someone else to find out how effectively you have communicated your thoughts. If you are unsure of the proper format of a personal letter, you may want to review the appropriate parts of Section 2 or you may want to consult your handbook.

4. If you have access to the National Film Board video, *Meeting Place,* you may want to view it to gain further insight about the experiences of newcomers to Canada as told by several immigrants and refugees. As you watch the video, try to imagine what it would be like if you were a newcomer to Canada.

JOURNAL

In your Journal respond to the following idea.

Imagine that you are an immigrant or refugee who has only very recently arrived in Canada. You come from a country that is very different from Canada – different culture, different language, different climate, different standard of living, etc. What would be your perception of this new country? You may want to write your Journal response in the form of a letter to a friend or relative in "the old country," or a poem, or any other format.

After viewing the video, did you feel that you had learned something new about the immigrant experience? Did you find that you can better understand and appreciate the problems and difficulties faced by people from a different cultural background who come to a new and different land? Did any part of this video open your eyes or make you see things from another point of view?

Imagine yourself as a newcomer to a strange, new country and culture. Do you think that the stories that you have to tell about your experiences and perceptions would be much different from those expressed in the video?

Do you know a newcomer to Canada? Perhaps you could interview this person about his or her experiences and perceptions about Canada. If you like, you may want to share your Journal entry with this person. Perhaps this person can readily identify with what you have written. Perhaps this person can provide insights that can help you understand better the immigrant experience.

Teaching Suggestion

For students writing dialogues, make sure you give them the opportunity to read, record, or present their dialogues to the group.

Section 2: Assignment

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Suppose that you have received a letter from either of the following two characters:

- **Elizabeth** in "Running with Marty" (page 3 in *Accelerate*)
- **Sheila** in "Arrival" (page 244 in *Fast Forward*)

Suppose that this person is your friend and has written you a personal letter in which she describes the situation in the story and then asks you for advice.

Write a 1 to 2 page personal letter to either Elizabeth or Sheila offering whatever sympathy, help, and advice you can. What do you think of her situation? What would you do if you were the person?

Remember, your letter must follow the format and the basic rules for personal letter writing that were outlined in Activity 4.

Your letter will be marked according to the following guideline:

- Organization (5 marks): Do you follow the letter-writing format correctly?

- Content (10 marks): Does your letter have the appropriate tone for a personal letter? Do you show your understanding of the character's situation? Is your advice to her thoughtful and interesting?

- Writing (5 marks): Do you write in paragraphs? Are your sentences complete, and your spelling, punctuation, and capitalization accurate?

Write out the copy of your letter in the space provided.

Evaluation Suggestion

Use the marking guideline that is included in the assignment question.

Section 3: Understanding Yourself – Past, Present and Future

Many writers have called life a journey. In order to understand who they are, students must understand where they have been, where they are now, and where they are going in their lives. In learning to understand themselves, they are better able to understand and accept the differences in others.

Students will find that many of the readings in this section bring together different generations – mother and daughter, father and son. Past lives are reopened and looked at with new eyes, so that present lives can be better understood. For life is the one journey where no destination is left behind; each step you take stays with you, planted firmly in your memory.

In this section, students will look briefly at the other form of prose – poetry. They will also read a play and examine the differences between it and other kinds of fiction. They will be introduced to three levels of comprehension that are designed to help them to understand more fully the literature they read.

Section 3: Activity 1

1. Based on your experiences with writing and studying poetry, give at least one possible reason why you think a student might not want to read or write poetry.

   Who can predict why a student likes or dislikes something – especially poetry? Students sometimes voice concerns about poetry similar to these:

   - *"It's too hard to understand."*
   - *"There are too many difficult words."*
   - *"Every word seems to carry two or three different meanings."*
   - *"Why can't the poet just say what he or she means instead of using a lot of similes and metaphors?"*

   Liking poetry is a lot like trying a new food. Sometimes, you have to try it several times before you begin to appreciate it. The more poems you read, the more likely it is that you will like poetry.

2. What feelings does the poet communicate to you? Explain your answer.

   It appears the poet wrote the poem to express his feelings about a rite of passage that didn't quite go as planned. The poet says he is emotional – he calls himself "maudlin" (overly-sentimental) and "almost blubbering" (crying) as he thinks about the experience. The poet feels guilty about what happened. He realized drinking a first beer was a big moment for his son and he let him down. He kept all the cold bottles for his guests and gave his son an undrinkable warm one. Afterwards, he feels bad for what he has done – he feels he has committed "petty treason" by choosing his friends' needs over his son's.

3. What was the imperfection that the poet had in mind when he wrote: "The rite was spoiled/by an imperfection"?

   Being allowed to drink beer was a big moment for the son. By getting his father's permission, he was being accepted as an adult by his father. But the rite of passage was spoiled: the beer was warm and undrinkable. That was the imperfection. The son put it back without telling his father and went to bed. A proud moment turned into a disappointing one.

Teaching Suggestion

At the end of the activity, students could bring in a poem of their choice. Each student could run off enough copies for everyone, and then read the poem. The student would then try to explain why the poet wrote the poem and what feelings the poet is trying to communicate. After the student tries to answer these questions, the rest of the students could join in and offer their ideas about the poem's meaning.

Section 3: Activity 2

1. What happened on the spring day when the poet and her daughter were out walking? This incident caused the poet to remember a childhood experience. Describe the poet's experience as an eight-year-old.

   The boy on the bike is white ("caucasian"). It seems he is prejudiced against the poet and her daughter and he taunts them. The poet is reminded of the time when she was eight years old and experienced racial prejudice. The "big white boys" crowded her off the mountain path, causing her to run in fear into the woods.

2. In a group or by yourself, think of a question that can be answered by a fact or detail from the poem:

   Have each member of the group ask his or her question. Attempt to answer each question from the facts and details in the poem.

   There are many possible questions that could test literal understanding. The following are examples:

   Why was the poet afraid of woodticks? (They burrowed into the scalp and could only be removed with hot needles.) What was the attitude of Canadians toward Japanese people when the poet was eight years old? (They regarded the Japanese as enemies.)

3. Where did each incident take place?

   The poem appears to take place in Saskatoon because the poet attempts to reassure her daughter by saying, "There are no Woodticks in Saskatoon." The poet's incident took place in the mountains near the old abandoned mining town of Slocan, in south-eastern British Columbia. (This is one of the places where Japanese-Canadians were interned during World War II.)

4. What is each of the eight-year-old girls afraid of? Why are they afraid?

   In both cases, the girls were made to fear white boys. The daughter is made to fear the "gibberish" the boy speaks: in the mother's case, she was made to fear the physical threat of the boys who forced her off the path. In both cases, the boys seem to represent the power of racial prejudice. But for the poet, the fear was worse – she had a choice between the boys on the path and the woodticks in the forest. She suffered no matter where she went.

5. What was the mood of the father when he entered the store? (literal level)

   The man was angry when he entered the store.

6. What picture is created in your mind by the following lines?

   Then seeing gradually that evidence
   almost as if slowly tightening around the
   neck of his son…" (interpretive level)

   The evidence that the storekeeper presents makes the father slowly believe that his son actually did steal. The poet presents the reader with a picture of the evidence, like a hangman's noose, slowly choking the appearance of innocence out of the son – at least in the father's mind.

7. What is "circumstantial evidence"? (literal level) Suggest a piece of circumstantial evidence the store owner might give the father. (interpretive level)

   Circumstantial evidence is evidence that suggests the person has done what he or she is accused of doing. For example, the storekeeper may have suspected the boy had stolen a video game. He did not actually see him steal it. Suppose, however, the storekeeper stopped him at the door and had him empty his pockets and discovered a video game, still in the wrapper, with the price tag still attached. This would be considered circumstantial evidence of theft.

8. Why do you think the father wanted to get out of the store? (critical level)

   The father has learned something about his son that he finds very disturbing. The father feels "sick and alone and afraid." His son is being exposed publicly as a thief and the father feels responsible. Perhaps he feels as if all his love and help and advice has come to nothing. He did not teach his son to be a thief and yet his son has stolen. He feels "as if/an unseen hand had slapped him." He suddenly doesn't know what to do or to think. He just wants to hide.

9. What is the meaning of the following lines?

   It must be this/It could hardly be otherwise." (literal and interpretive levels)

   Literally, the lines say: Such a scene must take place exactly the same way in real life. It couldn't be any different from the way the poet has described it. On an interpretive level, you could say the poem is less about shoplifting than about having your assumptions upset. The father assumed his son was much like himself, law-abiding and honest, and now his faith in his son has been badly shaken. Perhaps he wonders if all his other assumptions are false as well. At such a moment, how could any person not feel "sick and alone and afraid"?

Teaching Suggestion

To practise the three levels of comprehension, have each student choose a short poem he or she likes. Students will be responsible both for generating questions on all three levels and for answering them, either orally or in writing. Students could work individually or in pairs.

Section 3: Activity 3

1. Describe the conflict in each scene. How is each conflict resolved (worked out)?

   a. when the daughter is five years old:

      The daughter doesn't want to sleep. She thinks up endless excuses to keep her mother nearby (fear of monsters, needing a glass of water). The mother refuses to be moved by any of the excuses, but finally gives in to the daughter's request to sing her a song.

   b. when she is eight:

      The daughter resents being made to feel different because she is left-handed. Her mother's response is that she must learn to adjust to the world and work harder to fit in. This does not make the daughter feel any better.

   c. when she is twelve:

      The daughter wants something, but the mother says she can't have it. The daughter wants to explain to her why she must have it, but the mother has made her decision. She refuses to have her authority questioned.

d. when she is sixteen:

The daughter has been out on a date; the mother thinks she has been out too late doing things she shouldn't be doing. The argument continues and blends into the next scene.

e. when she is twenty-one:

It appears as if the argument has continued non-stop for five years. The argument has reached a climax: the mother says the daughter has done something terrible. The daughter says it's not so terrible, but then she breaks down and cries. The two women look at each other for the first time in the play. The mother softens: It's not so terrible, she decides. "We're alive, aren't we? We'll work it out."

f. when she is thirty:

The daughter is now a mother and she is concerned that the mother is spoiling her son. The mother disagrees, but then later agrees and smiles when her daughter calls her an "old softie."

g. when the mother has become old:

The mother is too frail to look after herself and must now live with the daughter. She worries that she is a burden, but her daughter assures her she is not. At the end of the play, it is the mother's turn to resist going to sleep.

2. According to the stage directions, there are six brightly-coloured cubes on stage. Why do you think the playwright included them? Try to think of three reasons.

First of all, the cubes give the actors somewhere to sit. Second, they help to represent the feelings between the two characters. When things are tense between the mother and daughter the boxes are piled between them to show lack of communication. When they begin to communicate again, the boxes are taken down. Finally, shifting the boxes provides a break between scenes; it signals to the audience that time is passing and the characters are aging.

3. When is the conflict at its most angry between mother and daughter? Hint: When does communication almost break down completely between them?

When the daughter is sixteen, communication seems to break down almost completely. The mother says that the daughter thinks she knows everything, and the daughter thinks the mother should leave her alone. Neither person seems to listen to the other.

4. How are the boxes used to emphasize this lack of communication? (Hint: Look carefully at the stage directions for arranging the cubes.)

The boxes are piled up to form a wall between the mother and daughter. Neither one can see the other because of the wall, and so they shout their lines at the wall instead.

5. Why might the title, "Whatever Goes Around, Comes Around," be appropriate for this play? Explain.

   The play begins with the mother trying to get the daughter to go to sleep, and it ends with the daughter trying to get her aged mother to sleep. The play also suggests that people end up sounding like their parents. For example, the daughter sounds exactly like her mother once did when she tries to get her own child to go to sleep.

Teaching Suggestion

Try acting out scenes from the play so that the students can get a sense of what the stage directions are trying to convey. For example, it is hard to visualize the various positions of the boxes.

Section 3: Follow-up Activities

Extra Help

Do one or both of the following questions.

1. Turn to page 28 in *Accelerate* and read the poem, "Truce." Afterwards, answer the following questions, which are based on the material studied in Activity 2.

   a. **Literal:** With what does the poet compare her enemy?

      The poet compares her enemy with a plum.

   b. **Interpretive:** Why would such comparison suddenly make the poet lose her anger towards her enemy?

      Think of adjectives to describe a plum: small, round, pulpy, juicy, squishy. When you think of a plum you probably don't think of anything that suggests anger, or violence, or danger – quite the opposite, in fact.

c. **Critical or Evaluative:** It has been said that it is impossible to hate a person if you are imaginative enough to notice the things that make them human. Do you think the poet, P.K. Page, agrees with this statement?

Since the question asks for an opinion, answers will vary. The following is one possible answer:

This comment suggests people aren't really very different – inside we are all pretty much the same. The poet, P.K. Page, seems to agree with this comment in her poem. By comparing her enemy to a fruit, she realizes she can't hate something capable of looking so silly. By using her imagination, she is able to get beneath the surface of her own hate and fear. And what does she find in her enemy's plum-like appearance? Only the foolish-funny face of humanity – a figure of laughter, not anger.

2. Suppose that a fellow student has written a play and has given it to you to read. Suppose that the following is the first page of the play.

The Chase

How's it going?

Well, I haven't seen you in a long time.

I've been away. My friend and I were in Vancouver for a while.

Is this your friend?

The name's Kelly.

Chris.

That's a nice jacket.

A friend gave it to me.

Vancouver's a nice place.

Yeah, it's too bad you had to leave.

Somebody's after me.

Why? You in trouble?

Don't tell anyone –

What?

Based on what you know about the differences between a story and a playscript, why would a reader have great difficulty understanding this play?

A play needs stage directions so the reader can tell where the scene is taking place, and what the setting and the characters are like. As the scene progresses, stage directions tell the reader what the characters are doing (He opens the drawer and takes out a gun.). *As well, the playwright should put the character's name before the speech, so the reader knows who is speaking. In this scene, the reader can't tell who is saying what – the reader can't even tell if the speakers are male or female.*

Enrichment

Do one or both of the following questions.

1. Suppose that you are fifty years old. Write, in dialogue form, a conversation you might have with your son or daughter about some problem he or she is having. Afterwards, with a partner read through your dialogue. Think not just of the words but of what the scene will look like. What do the characters do onstage? After reading through the dialogue several times, try tape recording it. If you are really ambitious, you might want to videotape it.

   You might want to ask your partner if he or she agrees with everything the fifty-year-old character says. Do you find that you are suddenly being fairer to the older generation and less fair to your own?

2. a. If you look through your textbook *Accelerate*, you will notice there are no illustrations. Suppose that the editor is planning a second edition and is looking for interesting illustrations. Choose one of the works studied so far and create a picture which you think best sums up the work.

   OR

   b. If you don't feel like drawing, try writing a poem that you think would fit well in a section called, "Understanding Yourself – Past, Present and Future."

   In your Assignment Booklet, you will be asked to revise and submit a good copy of one of your Journal entries. You may want to add in your creative work here to one of your previous Journal responses.

3. If you have an interest in Canadian history or feel that you want to continue to explore the challenges that members of minority groups often experience in a society, you may wish to view the 24-minute video, *Mrs. Murakami – Family Album.* The video is produced by Yantra Walker and is distributed by Canadian Filmmakers Distribution West. In the video an elderly Japanese-Canadian woman tells her family's history to her teenage granddaughter.

   a. After viewing the video, explore your thoughts and emotions. As a prewriting activity, freewrite, cluster, or brainstorm a list of your feelings, ideas, and impressions.

   b. Respond to this video in the form of a haiku poem, or concrete poem, or any other form of poetry.

   Whatever form of poetry you chose to write, you likely took many of the most powerful words, images, and ideas from the brainstorming, clustering, or freewriting you did after viewing the video. Poetry tends to convey a lot of emotion or a lot of sensory images with relatively few words compared with prose. If you had some difficulty beginning your haiku poem, you should refer to page 83 in ***Fast Forward.*** *Did you find it easy or hard to write a haiku about your response to* Mrs. Murakami–Family Album*?*

   If you wrote a concrete poem, what was its shape? One student wrote it in the shape of a heart representing what she felt was one of Mrs. Murakami's most impressive characteristics – her capacity for forgiveness. Another student felt that the shape of a tear drop was appropriate.

   Did you give your poem a title?

   If you can, have a partner read your poem and you read your partner's. Discuss your feelings and reactions about each other's poems. What did you learn from your partner's comments about your poem? What did you learn from reading your partner's poem? Something about poetry? Something about the poet?

Teaching Suggestions

For question 1, give students the opportunity to present or tape their dialogues. If there is no time for writing, you may also want to give students the opportunity to improvise a scene instead. Afterwards, you can discuss the fairness of the students' treatment of themselves as fifty year olds.

Section 3: Assignment

25

Turn to page 57 in *Accelerate* and read the poem, "Southbound on the Freeway." Afterwards, answer the following questions, which will test your ability to understand, interpret, and evaluate (the three levels of comprehension). Use complete sentences for all of your answers.

1. The first five questions test literal knowledge.

   a. How do you know the tourist is not from earth? Give one detail.

   b. What does the tourist call earth?

   c. Describe the face of a typical creature, as the tourist sees it.

   d. How does the tourist know that the five-eyed creature is special?

   e. What is a typical creature made of?

(5 marks)

2. The next question tests your ability to interpret the information in the poem. Explain the two main mistakes that the tourist has made. From the tourist's point of view, why are they easy mistakes to make?

(10 marks)

3. The last question asks you to evaluate the meaning of the poem, and tests your ability to relate the poem to the world in which you live.

   Is the tourist's mistake typical of a larger problem in our society? Does it tell us anything about our attitudes to things or to other people? What do you think the poet is telling you through this poem?

(10 marks)

Evaluation Suggestions

Questions 1.a to 1.e are worth one mark each. Give full marks for answers that demonstrate a good literal knowledge of the poem and are expressed in complete sentences.

1. a. The tourist is from "Orbitville." He/she/it is able to "park" in the air and observe. He talks about the creatures of "this star," which suggests he is from a different star.

   b. The tourist calls it "this star."

   c. A typical creature has four eyes. "The two in the back are red."

   d. The creature must be special, because the others treat it with "respect" and "slow" down, allowing the creature to pass.

   e. The tourist believes a typical creature is made of metal and glass.

For questions 2 and 3 use the "Evaluation for Written Composition" marking guide located at the end of this LFM. Score each composition holistically out of ten marks.

2. The tourist mistakes automobiles for the main inhabitants of earth. He also believes that humans are not separate beings but simply part of the automobile creature. However, he is not sure if humans ("the soft shapes") are the "brains or guts" of the automobile creature. For an alien being, the mistake would be an easy one to make. Automobiles appear strong, attractive, and powerful. They are always on the move at a high rate of speed. Humans don't seem to move at all. Nor do they seem to be seen outside of the automobile. They are small, soft, shadowy-looking objects, and from a distance appear insignificant by themselves.

3. Answers here will probably focus on the dangers of judging something or someone by appearances. The alien is fooled by the impressive appearance of the automobile and the unimpressive appearance of the drivers. In society, too, people are often fooled by attractive appearances. At the same time, they often reject appearances which strike them as unappealing or threatening. The love of appearances can lead to prejudice and discrimination. The poet has probably written the poem to remind us of the importance of taking the time to get to know people, in order to appreciate the substance beneath the surface.

Final Module Assignment

30

Review the many Journal entries that you wrote in this module. Polish any two of your entries and write them on the response pages provided. Each response will be worth 15 marks. Before you begin writing, indicate the page number of the topic on which your Journal entry is based.

Evaluation Suggestions

Use the "Scale for Evaluation of Expressive Language" located at the end of this LFM. If you prefer, you can use instead a similar evaluation scale on page 114 in the *Senior High Language Arts Teacher Resource Manual.*

For each of the two Journal entries extend the marks given to fifteen. The emphasis is on thoughtful ideas, clearly expressed. The student's answers should show fluency, imagination, and should demonstrate the ability to follow the directions of the assignment.

ENGLISH 13

SEEING AND BELIEVING

LEARNING FACILITATOR'S MANUAL

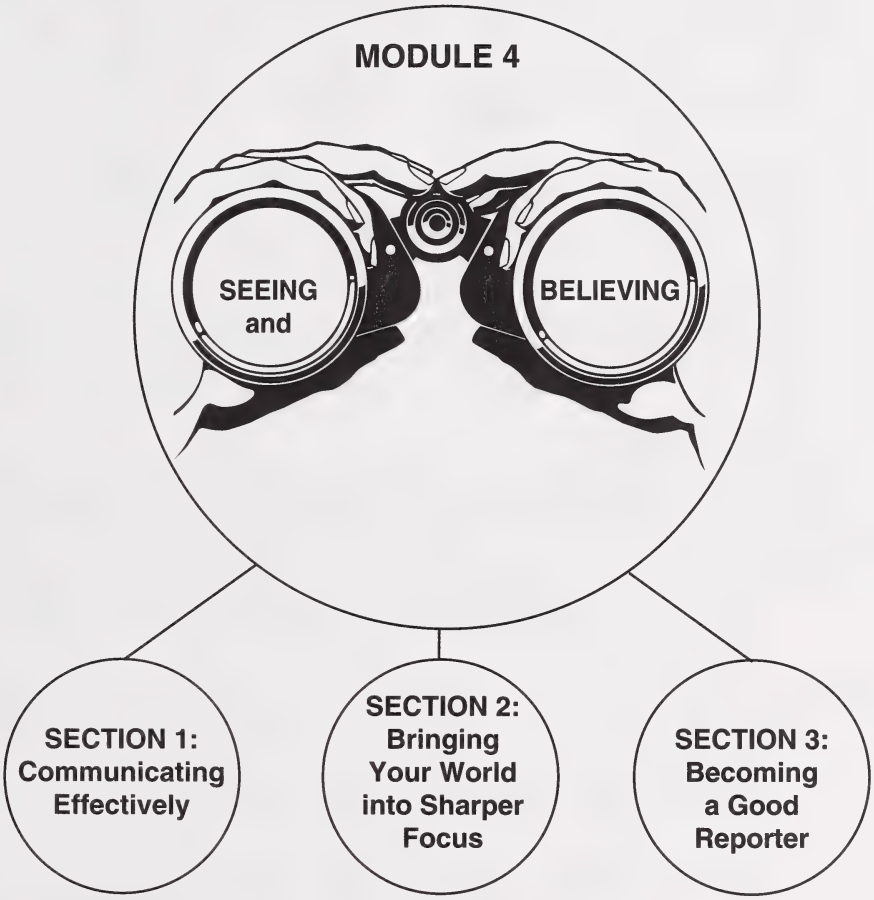
Distance Learning

MODULE 4

Alberta EDUCATION

Module 4: Seeing and Believing – Overview

In this module, students will examine the communication process, and learn ways to communicate more effectively in the areas of speaking, listening, viewing and writing. In the last section, they will demonstrate their ability to communicate effectively by writing a report on a subject of their choice.



Evaluation

The evaluation of this module will be based on three section assignments.

Section 1 Assignment	**30%**
Section 2 Assignment	**35%**
Section 3 Assignment	**35%**
Total	**100%**

Section 1: Communicating Effectively

It has often been said that the biggest problem in our society is the failure of people to communicate. But the real problem isn't lack of communication – if anything, there is too much communication going on. What is lacking is *effective* communication.

In this section, students will learn what communication is, and they will examine some of the barriers that prevent people from communicating with each other effectively. As well, they will work on ways to enhance their ability as communicators. Finally, they will examine the role of mass media in trying to shape people's thinking – in its most popular form of communication, television.

Section 1: Activity 1

Can you think of a potential barrier to effective communication in each of the following?

- sending a letter

  A letter could be lost in the mail before reaching the receiver. It could also be incorrectly addressed.

- making a phone call

  Sometimes, when you make a phone call you get a bad connection. Your message can be lost due to static; you may get cut off altogether.

- airport runway lights on a foggy day

  Runway lights help to guide pilots when they are landing a plane. In a thick fog, the pilot would not be able to see the lights.

Teaching Suggestion

To show how a message can be distorted between the sender's brain and the receiver's ears, try the following exercise with the group. Give the first person some specific instruction. For example: "There is a party for Sandy at Joe's house on 50th Street at 8 p.m. a week from this Saturday. She's going to be sixteen. Get there on time or a little before, because it's a surprise party. Remember to park your car around the back alley by the arena, so that Sandy doesn't expect anything when she arrives. Don't bring any booze because Joe's dad's an RCMP. Oh, but wear your summer clothes and bring some surfing music because Sandy's going to Hawaii next month, so we're going to make it a combined beach-birthday party. Pass it on..."

Give the instructions once only. Have the student pass the information on to the next student. That student relays the news to a third and so on. Have the last student tell the rest of you what he or she has learned. The result will probably be quite different from the original instructions and will reinforce the importance of good communication skills.

Section 1: Activity 2

1. Tell the artist, or sender, why you, the receiver, were unable to understand this message.

   You probably did not realize that you were supposed to be looking at the scene from overhead – a bird's eye view. The artist gave you no help in deciding your point of view. The artist presented you with simple flat circles and a line – there was no attempt to make the picture three-dimensional, or lifelike. Can you think of other reasons?

2. Think of occasions in your life when you have either spoken aloud in front of other people, or have watched other people speak. What do you think are some of the problems you or other people have in speaking well?

   Here are some typical problems people have when they must speak before a group:

   - *nervousness, a feeling of doom*
   - *tenseness of muscles*
   - *shallow breathing*
   - *fear of forgetting what you want to say*
   - *a dull monotonous voice*
   - *not knowing what to do with your hands*
   - *not knowing where to look*

   Can you think of others?

3. Now think of somebody you have seen or heard who is a good speaker. What do you think makes this person a good speaker?

   You might say the following about a good speaker:

   - *looks and sounds relaxed*
   - *talks to, not at, the audience*
   - *appears confident*
   - *has a controlled voice, which can be varied to express the emotion and ideas underlying the words*
   - *uses gesture to reinforce the message in the words*

   Any others?

4. Write your findings on the following lines:

   Here are common habits of speech in a typical high school student:

   - *uses too many "word whiskers" such as "um," or "uh"*
   - *begins sentences with "Like"*
   - *tends to turn statements into questions by ending the sentence with "you know"? or "know what I mean"? or "eh"?*

   Can you add anything?

   It is good to be physically and facially expressive when you are speaking. You can use your hands to underline a point; you can show the emotions behind your words. But aimless, repetitive movement simply gets in the way of what is being said. The following are examples of distracting movements while speaking:

   - *slouching (suggests the speaker doesn't care)*
   - *rocking back and forth on your feet*
   - *any form of fidgeting*
   - *jingling change in pocket*
   - *covering mouth with hand while speaking*
   - *twirling an object or chewing on something*
   - *looking everywhere but at the listener*

   Did you notice any others?

Teaching Suggestion

You might want to have students practise reading passages of prose into a tape recorder. Tell them to choose an interesting paragraph from a story or an article of their choice and then prepare. Encourage them to be expressive and read the words as if trying to persuade you how important the passage is.

Section 1: Activity 3

1. After you have finished reading, sum up in your own words how each rule can help to make you a better listener.

   a. **Look:** *Looking at the speaker helps you to concentrate on what is being said. (It can also keep you from being distracted by other objects or movements around you.)*

   b. **Ask questions:** *This helps to establish rapport between you and the listener. It encourages the speaker because a good question shows the listener is paying attention.*

   c. **Don't interrupt:** *This is simple courtesy. If you interrupt the speaker it suggests that the sentence he or she has started is not worth finishing. (If you let the speaker finish, you may find he or she says something different from what you thought was going to be said.)*

   d. **Don't change the subject:** *Again, this is courtesy. If you change the subject abruptly, you are basically saying you don't care about what the speaker has just said.*

   e. **Emotions should be kept in check:** *The speaker is offering an opinion and has a right to be heard. If you disagree, wait until the speaker has finished then explain why you disagree. If you react emotionally, you will start concentrating on your emotions rather than on the speaker's words.*

   f. **Responsiveness pays off:** *When people are listening, they tend to show signs of understanding to the speaker – they will nod and smile or interject a word or two of agreement. So don't just sit there and stare at the speaker – it will suggest that you are uninterested, or worse, that you aren't listening to a word that's being said.*

2. What message is the cartoon trying to communicate to you?

   All of the cartoons have a message relating to animal rights. Each cartoon attacks the so-called need of people to destroy animals for their own pleasure or vanity. Each cartoon considers the issue from the point of view of the animals. That is, it isn't any pleasure for the animals.

Teaching Suggestion

Clip some short articles out of the newspaper. Divide students into pairs. Have one student read the article aloud to the other. Afterwards, the listening students must paraphrase aloud the main ideas of the article. Then reverse roles with a second article.

Section 1: Activity 4

1. Help out this student. Think of two or three other purposes of mass media.

   Mass media can inform, or entertain, or encourage you to buy something, or inspire you to look at things in a different way.

   Can you think of other possibilities?

2. How does each picture demonstrate a jolt?

   a. the diver and the shark: *The sight of a shark usually jolts a viewer with sudden dread. There is suspense at the possibility of conflict between the human and the shark. You wonder what will happen next.*

   b. the ski-jumper: *Here, there is exhilaration at the sight of someone hurling off the side of a hill. Will the skier land safely? Again, we want to see what happens next.*

   c. Big Bird from the children's show *Sesame Street*: *This is a* **big** *creature. When he appears, he fills the screen. His size and bright colour makes children sit up and take notice. Also, because children relate to him so well, simply putting him onscreen jolts them into instant attention.*

Teaching Suggestion

You might want to go into more depth with Unit 8 in *Fast Forward*. The program planning assignment would be a worthwhile group activity. It would give students the feeling of creating their own mini-network. It would also help students to watch television more critically, asking, for example, why certain shows are on at certain times.

Section 1: Activity 5

1. How do you think these non-commercial stations manage to pay for their programs?

   Non-commercial TV pays for its programs in a variety of ways. Usually these stations are created by the government for the purpose of informing and educating the public. Therefore, they receive government grants. To supplement these grants, stations also try to raise donations from businesses, corporations, and private individuals. Non-commercial TV usually operates with far less money than a commercial station.

2. Imagine that you are the advertising director looking to purchase advertising time on television for your products. Describe the sort of show that would make a good match for each of the following products:

   a. the Gemini Warrior sportscar – "the last car you will ever drive"

      Possibilities here might include a fast-paced, action-adventure series. Perhaps the hero or heroine can even be shown driving the car as he or she catches up to the bad guys.

   b. the Exotica line of beauty products (makeup and hair care) – "for a change so complete, you'll have to wear a name tag"

      Since this product would probably have more appeal to women, you might want to look for a show which features beautiful women wearing the latest designer fashions – a prime-time soap opera, perhaps?

   c. Chipper's, the feel-good restaurant – "It'll make you feel like a family."

      Any family drama or comedy will do for this wholesome product. But since an evening at Chipper's always ends happily, it must be a show where all loose ends are tied up neatly before the final credits.

3. You are the creator of a new weekly TV show. Suppose that you are describing your show to a group of advertisers. Describe a show that would be guaranteed to make any advertiser **not** want to buy it. Describe the setting, characters, and the sort of things that might happen in this show.

   There are many such shows. For example, advertisers like shows about good-looking people with up-beat personalities. So why not offer them characters who are unattractive, with beat-up personalities and bad complexions – who also swear too much. Or you might describe a family show where we get to see what a family really looks and sounds like in the morning. Advertisers don't mind problems in a show as long as the problem brings people together in order to find a solution. Your show might be about problems that drive people apart and which cannot be solved neatly in an hour. For example, you might show an alcoholic who does not admit to a problem and does not seek help and get cured in an hour. You might describe a show where the couple has purchased too much on credit and has to declare personal bankruptcy. You might describe a murder-mystery where the crime isn't solved. Any other ideas?

4. According to the article, what effects does the emphasis on profit have on what you see on TV?

   It appears that shows are created solely for their potential to earn a profit. For example, if the audience seems to like shows with scenes of violence, then TV executives create more shows with more violence. In sports, the rules and times of the games are often changed to make them more profitable for the TV networks.

5. According to the author, what does TV do well?

   According to the author, TV covers news and sporting events well. It also offers entertaining series shows, as well as some good films and made-for-TV movies.

6. According to the author, why do you continue to watch TV?

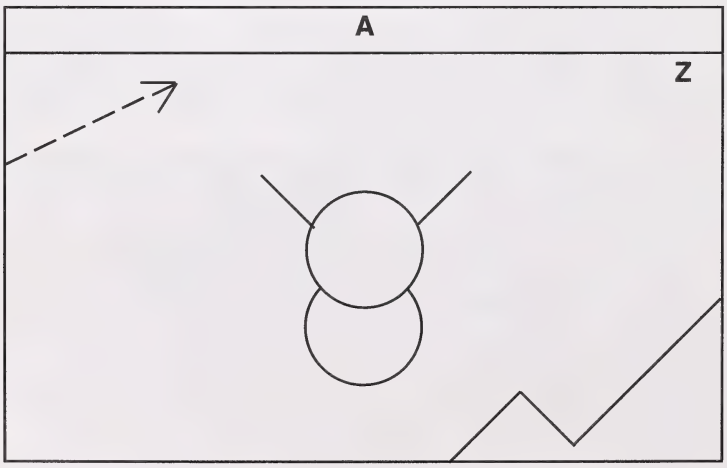
   According to the author, you watch TV because it serves your needs; the rewards you get from watching outweigh the many discomforts.

Section 1: Follow-up Activities

Extra Help

Do one, two, or all of the following questions.

1. a. This activity will give you practice in giving clear, accurate instructions. Find a partner. Give the person a blank sheet of paper, a pencil and an eraser. Look at the following diagram (do not let your partner see it). Your job is to describe the picture using words only, so that your partner can draw the same picture on the blank sheet of paper. Do not look at your partner's paper until you are finished. Since your partner has only your words to rely on, try to make your instructions as clear and as accurate as possible. When you are done, compare the drawings.



b. Next, test your ability to listen and understand information. Tell your partner to do a quick drawing (don't look at it). Tell your partner to describe the drawing to you so that you can make a copy according to the instructions you receive.

Make sure you discuss the drawings afterwards with your partner. In particular, look at places where the drawings don't match at all. Try to find out if the problem lies with the sender, or the listener, or both.

2. Make a chart of the television shows you watch in one week:

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

Fill in the title of each show in the appropriate column. After a week, look at the chart and decide what it says about your habits as a viewer. For example:

- Do you watch a lot of TV (more than 30 hours a week)? Is it your main leisure activity?
- Do you like certain kinds of programs (for example, half-hour comedies, or action-adventures, or mysteries, or police shows, or sporting events, or newsmagazine-interview shows?
- What do you think your preference in TV programs says about you as a viewer?

Responses will be personal. For example, you may find that you watch a lot of half-hour comedies. This may tell you that you are an easy-going person who likes to laugh. Or, if you like action-adventures, you might be the sort of person who craves excitement and suspense, who likes to identify with the cleverness and the physical feats of the main character.

3. Check if your library has a copy of the 29-minute video *Communicating with a Purpose: Effective Communications* (ACCESS NETWORK, BPN VC213201). This video deals with various forms of verbal and non-verbal communication. In the video a boy has a great deal of trouble establishing a relationship with a girl he has met. Why? Watch and see for yourself.

   According to the video every communication has eight components. The first component is a **stimulus**, or the motive for the communication. What are the other seven components?

   Every communication has these components:

   - *a stimulus*
   - *a communicator*
   - *an audience*
   - *a message*
   - *a situation*
   - *a medium*
   - *a purpose*
   - *a code*

Teaching Suggestion

You might want to mount all the charts of the students' viewing habits for the entire group. See if any conclusions can be drawn about the habits of the group as a whole.

Enrichment

1. **An Impromptu Speech**

   An impromptu speech is a speech presented with very little or no preparation.

   Get together with one, two, or three other people. Think of a topic you would like to talk about for one minute. Write down the topic on a slip of paper. Fold it and put it in a hat. The others do the same. When all the slips are in, draw a topic from a hat. You must speak on someone else's topic, not your own. That way, if the speech goes badly, you can blame it on the topic, not yourself. Also, it can be fun to try to speak on a subject you know very little or nothing about.

   After you draw your topic, take no more than one minute to prepare your speech. Your objective is to speak for one minute. Introduce your topic. Try to capture your listener's interest by asking a question or by using the pronoun "you." Tell them your feelings or opinions about the topic. Why do you feel or think the way you do? Perhaps the topic reminds you of something you experienced or heard about? Can you sum up your feelings about the topic?

   When each speaker finishes, the rest of the group must greet his or her speech with enthusiastic applause.

   Here is a good piece of advice for any speaking situation: give yourself a mission. Don't try just to survive the experience, but concentrate on doing one thing well. For example, you could try to look at your listeners, or you might try to gesture as you talk. Or you might concentrate on speaking slowly and clearly, or on emphasizing important words with your voice. You decide.

2. **Press Conference**

Again, arrange a group of at least two or three people. This time, you are going to be the spokesperson at a press conference. You can choose to represent any group you like. For example, if you love hockey, you might choose to be the spokesperson for the Calgary Flames or Edmonton Oilers. If you live on a farm, you might want to be a spokesperson for a farming organization. If you hunt, you might want to represent a hunting group. How about an environmental group, or a political organization? You could even represent a truly strange group, such as the one devoted to putting clothes on all public statues. Use your imagination.

Once you decide, stand up and introduce yourself and the organization you represent. The rest of the group will be the reporters. Their job will be to ask you challenging questions and make you sweat if they can. For example: "Don't you think the coach should be fired after losing so many games?" Try to be confident and positive in your answers. Remember, you don't want to lose *your* job.

Don't let the questioners put you on the defensive. Remember, you are there to emphasize your group's strengths, not apologize for its weaknesses. Try to present your answers in a confident, straightforward way. If you can, videotape your press conference.

3. Watch the video mentioned in Extra Help, question 3.

JOURNAL

In your Journal respond to the following ideas.

Suppose that one of your friends wants to ask someone of the opposite sex on a date. You witnessed in the video the problems that can be caused by ineffective communication. What advice would you give your friend that would help facilitate communication? Write your Journal entry in the form of a personal letter, a script, a dialogue, or any other appropriate format.

Would you remind your friend to

- *try to find out what things they have in common? It's easier to talk about things that both the communicator and the receiver of the message know and care about.*
- *pay close attention to body language such as gestures and facial expressions?*
- *avoid communication barriers? A communication barrier is anything that prevents the audience from receiving the message being communicated.*
- *be a good listener? A good communicator is also a good listener.*

Teaching Suggestions

You might want to use the Enrichment as a lead-in to the main assignment. Give the students the opportunity to practise their public speaking skills in front of the whole group. Tape record or videotape their work, so they can critique their own efforts. You could also let students practise their assignments in front of the group before submitting them.

Section 1: Assignment

30

1. Review the Journal entries that you wrote in this section. Choose the entry that you like best and are willing to share. Polish this Journal entry. Write your polished entry on the response pages provided. Before you begin writing, indicate the page number of the topic on which your Journal response is based.

(10 marks)

Evaluation Suggestions

Use the "Scale for Evaluation of Expressive Language" located at the end of this LFM. If you prefer, you can use instead a similar evaluation scale on page 114 in the *Senior High Language Arts Teacher Resource Manual.*

Extend the marks given to ten. The emphasis is on thoughtful ideas, clearly expressed. The student's answers should show fluency, imagination, and should demonstrate the ability to follow the directions of the assignment.

2. In Section 1, you were told that a good speaker must make the listener pay attention. He or she must persuade the listener through voice and manner that the message of the speech is a worthy one.

   In this assignment, your job is to try to sell something. Write a short speech (about a page in length) in which you try to sell your listener a thing or an idea or even a feeling. You might try to sell that old bicycle that's been gathering rust in the garage. Or it might be something so important to you that you could never really part with it. Make the listener understand why the object is so valuable.

   You might want to sell your listener on a particular idea. For example, you might want to sell him or her on the importance of animal rights, or of preserving the environment – or perhaps something as unimportant as the need for dog owners to be properly trained.

As for selling a feeling, you might want to impress your listener with the power of positive feeling. Or about the need to have fun more often in a serious world.

You decide. Describe what you have to sell. Describe its many benefits. You many want to tell the listener how it has changed your life. But, by the end of the speech, make the listener want to buy it.

When you have finished your speech, practise reading it aloud, making sure you follow the helpful advice about speaking in Activity 2. When you are satisfied with your speech, read it aloud into a tape recorder or videotape it. Submit the tape along with the written copy of the speech.

The mark breadown is as follows:

Written Speech (10 marks): Do you make the thing or idea sound interesting? Do you describe its benefits? Do you try to persuade the reader that he or she should buy what you have to offer? Is your tone friendly and conversational, as in a friendly letter?

Oral Presentation (10 marks): Do you make the thing or idea sound interesting? Does your voice convey the meaning and emotion of the words? How persuasive are you? How well does your voice reveal the characteristics of a good speaking voice, as outlined on page 307 of your textbook, *Fast Forward*?

Write your good copy of the speech on the response pages provided.

Evaluation Suggestion

Use the marking guideline that is included in the assignment question.

Section 2: Bringing Your World Into Sharper Focus

In this section, students will work on their ability both to look and to evaluate. They will practise becoming better observers, so that they can draw more informed conclusions about what they see. In the middle part of the section, they will focus on descriptive writing, for the ability to observe the world directly affects one's writing. In the last activity they will focus their observations on a person of their choice. They will research the details of the person's life and achievements. Then they will organize their material into a speech in which the student will present an award to their chosen individual.

Section 2: Activity 1

Turn to page 26 in *Fast Forward*, and read the story, "Witnesses." After you have finished reading, answer the two questions from page 33 in your textbook.

1. *Fast Forward* question #1:

   According to the story, there are many reasons why eyewitness testimony is unreliable:

   - *People are not machines: they make mistakes.*
   - *Unconsciously, eyewitnesses try to please people in authority by choosing the person they think the police would like to charge.*
   - *External conditions (poor lighting, for example) can make identification difficult.*
   - *During a crime, people can become emotional and their judgement can be affected.*
   - *Physical factors (tiredness, poor eyesight) can affect judgement.*
   - *People's memories can play tricks over time (for example, the memory of a person's appearance can change).*

   Can you think of any others?

2. *Fast Forward* question #2:

   The following are suggestions for becoming a better viewer:

   - *Be calm; don't let your emotions interfere with judgement.*
   - *Don't let yourself be distracted; keep your eyes on the scene you are viewing.*
   - *Don't trust your memory: write down important details; draw a sketch or a diagram of the scene. You can also record important details by talking into a tape recorder as you are viewing or immediately afterwards.*

   If you are able to prepare for an important viewing event, you should consider these ideas:

   - *Eat beforehand. If you are hungry, you will tire easily and lose concentration, or you may become distracted by hunger pangs. If you suspect that an event will take a long time, bring a snack.*
   - *Is it important to record the time when something occurred or the duration of an event? If so, make sure you have a watch or can clearly see a nearby clock.*

- *Will binoculars or a flashlight help you to see better? Bring along anything that you think may help you to view more effectively.*

- *Bring along a friend. Your friend may observe things that you fail to observe and may recall some details that you forgot.*

Teaching Suggestions

To test students powers of observation further, you might have a "stranger" run into the classroom, "steal" an object, and run out of the room. Then have students, in groups, describe the "culprit" according to the chart on page 33 in *Fast Forward.* You might even have them create a Crime Stoppers segment based on the incident. See Section 2 Enrichment for more information about "Crime Stoppers."

Section 2: Activity 2

JOURNAL

In your Journal respond to the following ideas.

Try to combine some of these details into sentences that describe this particular moment in your life. Write in the present tense. Be descriptive. Help the reader to form a clear image of the moment you are describing. Conclude by stating your overall impression of the moment. Finally, give your paragraph a title.

Teaching Suggestion

Have each student read his or her example of an "English 13 Moment" to a partner. Have the partner note places where the writer could help the reader to experience the moment more clearly. Ask for volunteers to read their examples aloud to the group. Have the group take note of interesting sensory images.

1. **Subjects**: What can you tell about the two people from their appearance? their clothes? What kind of work do they do?

   The picture shows a young man and an older man (perhaps the younger man's father or grandfather). They are dressed very casually and appear to be passing the time in a relaxed fashion.

2. **Body language**: What does the way the people sit and the positions of their arms and legs tell you about them?

   The two men sit close together (strangers, even acquaintances, probably wouldn't sit so close together); this suggests again that the two are father and son or grandfather and grandson. The young man sits very casually, suggesting he is at ease with the older man. The young man seems to be watching the old man work on a model of a canoe; perhaps the older man is teaching him how to make one. Both men appear to be looking and listening to someone out of the frame of the picture.

3. **Facial expressions**: Look closely at the faces of the two people. What can you tell about them from their expressions? What are they thinking about?

   It appears the person out of the frame has said or done something funny. The older man is smiling; the younger man appears to have brought his hand up to stifle a sudden laugh.

   In short, everything in the picture seems to reinforce the idea of people spending their time in an enjoyable fashion.

4. In your opinion, what is the main idea of this picture? Find three details in the picture that support your opinion. Consider the **subjects** in the picture, their **facial expressions**, and their **body language.**

   The picture appears to be making a positive statement about love or togetherness:

   - ***Subjects:*** *They appear to be close in age – perhaps they are boyfriend and girlfriend. They appear to pose willingly for the camera.*

   - ***Facial expressions:*** *They both have big smiles; they appear to be quite happy, both with each other and with life in general.*

   - ***Body language:*** *They both appear very relaxed, at ease with each other. The man is close behind the woman, with his hands on her shoulders. This suggests more than simple friendship.*

5. List three details that describe Aubrey's appearance.

   "Aubrey was a large, loose boy with sallow skin, pale eyes, a nasal voice, and a frustrated character." He was also described as "louty."

6. List three details that show Aubrey's bullying behaviour.

   He would lie in wait to pick on the author, who was younger and smaller. He would pretend to spit on the author and grind his fist in the author's nose. At school, "he was always mauling, pushing, shoving the smaller kids."

Teaching Suggestion

You might want to look through some of the stories in Module 3 again (e.g., "Running with Marty" or "Arrival") and have the group pick out places where the author's use of descriptive detail helps to bring a character to life.

Section 2: Activity 3

It is your assignment to write a speech in which you present an award to a deserving person. What questions do you think your audience will have about the presentation? As a group or by yourself think of questions an audience might ask. Write the questions on the lines that follow. (One possibility has already been given.)

- What is the purpose of the award?

The following are possible questions an audience might ask:

- *What is the purpose of the award?*
- *Is it given for a single achievement, or for achievements over a long period of time?*
- *Why is this particular person being honoured?*
- *What is the recipient's background? What sort of life has he or she lived?*
- *What are the speaker's main accomplishments?*
- *What message does the audience receive from the person's winning of the award?*

Can you think of any others?

Teaching Suggestions

You might evaluate the student's progress at each stage of the speech-writing assignment. For example, you can check to see if the student has

- compiled a list of details about the person's life and achievements
- organized the information under three or four main headings or ideas
- written a speech where the ideas flow smoothly into each other
- satisfied the content requirements of the assignment

You could give the student a mark for completing each stage of the assignment. Only when all stages have been completed should the student be given the go-ahead to write the good copy of the assignment.

Again, students should be given the opportunity to practise their speeches before presenting them to the group or aloud into a tape recorder.

Section 2: Follow-up Activities

Extra Help

1. How would you describe your best friend's appearance to someone who has never seen the person? You would probably describe the most noteworthy features of the person's appearance. When trying to describe a suspect for the police, an eyewitness does the same. But what picture do those details create in the mind of the listener?

   To show how important it is to be accurate and thorough in your viewing, do the following activity:

   Find a partner. Ask your partner to think of a person who is well known to him or her. Your partner must not tell you who the person is. Have your partner give about a dozen details about the person's appearance. You might want to use the chart on page 33 in *Fast Forward* as a model. Write down the details.

   Next, look through newspapers and old magazines for pictures that match any of the descriptions. For example, if one of the details is "dark, bushy eyebrows," look for a picture of someone with dark, bushy eyebrows. When you find such a picture cut only that one detail – the eyebrows. Do this until you have cut-outs to match every detail. Out of the cut-out pieces try to make a composite picture of the person your partner described.

If you have some artistic ability you might want to draw the person as you imagine him or her to be, based on the details. Show the finished product to your partner. Discuss the accuracy or inaccuracy of your details. Also, discuss ways in which your partner's description might have been more thorough in helping you form a complete picture of the other person's appearance.

After you have finished, ask your partner the questions which you feel would help you see the person more clearly. Then have your partner show you a photograph of the person. How well does it compare with your mental image? If the person described were on trial, would you convict him or her based on your partner's eyewitness description?

2. In trying to understand a picture, it can sometimes help if you try to imagine what the people in the picture are saying.

   With a partner, flip through a book or a magazine and look for a picture with two people in it. Each of you take the part of one of the people in the picture. Role-play the conversation that you think is taking place in the scene. Afterwards, discuss with your partner why you played your character the way you did. Consider the body language and facial expressions of your character. How does your character appear to be reacting to the other character? If, for example, you play your character as angry and hostile, look for details in the picture to support your interpretation.

   This exercise forces you to justify your interpretation of the character. It also gives you insight into the ways other people interpret details. You will probably find that something that you take for granted in a picture is interpreted quite differently by others.

Enrichment

Do one or both of the following questions.

1. "Crime Stoppers" is a program designed to solve crimes by re-enacting them on TV based on details already known to the police. The public is asked to offer any information it can about possible suspects. A reward is offered for information leading to an arrest. "Crime Stoppers" has proved to be very popular with the public and has led to many crimes being solved.

   Turn to page 36 in *Fast Forward*, and read the article, "Public Can Fight Back with Crime Stoppers." After you have finished reading, do the following activity.

   In a small group, look through newspapers or magazines to get as much information as you can about an unsolved crime.

   Prepare a Crime Stoppers script, outlining the details of the "crime." With the help of others, you might also prepare a re-enactment of the crime you have researched. Use any necessary costumes or props (for example, a weapon). Present your script and re-enactment, either live or on videotape.

Even if you are by yourself, you can still do the research and write the script for a Crime Stoppers episode.

Remember to give all the necessary facts of the case that will help the public. A good example of an introduction to a Crime Stoppers report can be found at the top of page 38 in ***Fast Forward*** *.*

2. **Wanted: Dead or Alive**

Prepare a Wanted poster of either someone famous or someone you know. Use photographs or your own drawings to provide a front and side view of the "wanted" person. It is up to you to decide what good or bad thing that this person has done. What sort of reward is being offered? Use your imagination.

Here is an example of a wanted poster: Wanted – Peter Polson: For offering the most ridiculous reason ever heard for being late for a scheduled activity. If you see this suspect, treat with extreme caution for he retains an arsenal of words and will offer any excuse – no matter how lame – to avoid arrest. Reward for capture: A new alarm clock (it was Peter's but he never used it).

Teaching Suggestion

It might be fun to have the entire class work on "Crime Stoppers" segments. If you can, give them a chance to videotape the actual "crimes."

Section 2: Assignment

35

1. Review the Journal entries that you wrote in this section. Choose the entry that you like best and are willing to share. Polish this Journal entry. Write your polished entry on the response pages provided. Before you begin writing, indicate the page number of the topic on which your Journal response is based.

(10 marks)

Evaluation Suggestions

Use the "Scale for Evaluation of Expressive Language" located at the end of this LFM. If you prefer, you can use instead a similar evaluation scale on page 114 in the *Senior High Language Arts Teacher Resource Manual.*

Extend the marks given to ten. The emphasis, is on thoughtful ideas, clearly expressed. The student's answers should show fluency, imagination, and should demonstrate the ability to follow the directions of the assignment.

2. You have been given the honour of presenting an award. It is up to you to choose both the award and the recipient of the award. You may choose to give the award to somebody living or dead, famous or unknown. You can even award it to a fictional character. The choice is yours.

   a. Once you choose a recipient, you are to write a speech in which you do the following:

      - Describe the person's life, showing how the person developed the sort of qualities being honoured by the award.
      - Describe the person's accomplishments.
      - Make it clear to the audience why this person is being honoured and why his or her life sets an example for everyone to follow.
      - Conclude the speech by presenting the award.

   (15 marks)

   b. When you have finished writing, present the speech by reading it into a tape recorder. Again, don't simply say the words; imagine that you are actually presenting the speech to a group of people. Imagine that the recipient of the award is sitting next to you. For his or her sake, you want to make the person's life seem impressive, so that the end of your speech is greeted with a standing ovation by members of the audience.

   (5 marks)

Your assignment will be marked according to the following guideline:

Organization (5 marks): Are you able to create order out of the many facts of the person's life? Are you able to arrange the facts under manageable headings?

Thought and Detail (10 marks): Are you able to convey three or four ideas about the person and support those ideas with details from the person's life? Do the ideas follow each other logically so that it is clear to the reader why the person is being honoured?

Oral Presentation (5 marks): Is your voice clear? Does it have the right tempo (not-too-fast, not-too-slow)? Do you emphasize important words with your voice? Do you manage to make the person "sound" interesting to the listener?

3. Turn to page 243 in your textbook, *Fast Forward*, and look at the picture of the two women on the bench.

   In your opinion, what is the message of this picture? Support your opinion by referring to details in the picture. Make sure you look at the appearance, body language, and facial expressions.

   For this assignment, one mark will be given for the idea (the message of the picture), and four marks will be given for details that support the main idea.

(5 marks)

Evaluation Suggestion

Use the marking guidelines that are included in the assignment questions.

Section 3: Becoming a Good Reporter

In Section 2, students gathered information about a person's life and drew conclusions about the person based on those details. In this section, they will play the role of reporter. They will select a topic of interest to them and gather information about that topic. Once they have educated themselves about their topics, they will organize their information into a short report in which they share their understanding of the topic with the reader.

Section 3: Activity 1

1. Who would suffer most if restrictions were placed on the sale of furs?

   Native people would suffer most, since many natives depend on trapping for their livelihood. But, really, anyone in Canada who traps fur-bearing animals would suffer a loss of income.

2. List details from the article that help to explain the position of each side:

In Favour of Limits	Against Any Limits
• ***use of a leg-hold trap is cruel*** • ***natives don't need to trap; they only do it for political purposes*** • ***possible loss of income is no defence against an animal's suffering***	• ***it is crueler to allow animal populations to grow to the point where they outstrip the food supply and "eat each other up"*** • ***trapping is a way of a life and a source of income that trappers cannot afford to lose*** • ***the people who oppose trapping are condescending; that is, they think they know best what is right for the animals and for the native people***

3. What do you think the author's purpose was in writing the article?

The author wanted to inform his reader about the debate surrounding the use of leg-hold traps to hunt fur-bearing animals. He wanted to show how the issue has spilled over Canada's borders to include politicians and activists in Europe. He wanted to give the reader both sides of the debate, so that the reader can see just how difficult it is to find a solution that will satisfy everyone.

4. Some of the articles you have read persuasively express the author's point of view. Explain the view (or main idea) that was expressed by the following authors in their articles.

   a. Merrill Panitt in "Programming for Profit" (page 164 in *Fast Forward)*:

   One possible answer: In his article, Merrill Pannit tries to convince the reader that TV's real purpose is to maximize profits for the networks and their advertisers.

   b. Neil Bissoondath in "I'm not Racist but – " (page 95 in *Accelerate*):

   Neil Bissoondath tries to show that there are different kinds of racism. Certain kinds are not necessarily harmful, but the kind that is harmful – true racism – should not be ignored. Its practitioners should be recognized for the bigots they are.

Teaching Suggestion

Bring in newspapers and magazines to help the students in compiling a list of topics and issues. As well, you might have each student read an article from the newspaper then report the facts of the article orally to the rest of the class.

Section 3: Activity 2

1. What is the main problem outlined in the article?

   The problem can be broken down into the following facts:

   - *The Amazonian rainforest (1/3 of the world's total) is being destroyed at a rapid rate.*
   - *The Brazilian government has been against slowing down the rate of destruction.*
   - *The development of Brazil's economy puts pressure on the forest that remains.*
   - *A tremendous number of plant and animal species are at risk.*

2. Why has the Brazilian government been reluctant to stop the destruction?

   Brazil is in no hurry to stop the destruction because its president believes that

   - *his country should be as free as North American countries once were in cutting down trees to further development*

   - *developing the rainforest is necessary to bettering the lives of his impoverished people*

3. How does the problem affect the whole world?

   The problem affects the rest of the world because

   - *Burning forests may be adding to the problem of global warming.*
   - *Destruction of the rainforests would eliminate half of the world's plant species.*

4. Can anything be done to improve the situation?

   Possible solutions include

   - *Encourage everyone to donate money to buy parcels of rainforest to save it from destruction.*

   - *Encourage countries to offer financial inducements to Brazil to make them stop destroying the rainforest.*

Teaching Suggestions

Make sure the students clear their topics and their intentions for the topics with you before they write. Try to keep them from tackling too big or too general a topic. Help them to find a focus. For example, "I am going to write about native land claims" is too broad a statement. Tell them to research a specific land claim instead.

Before beginning the research phase, discuss with students their previous experiences with research. What sort of research did they do? What was best, or most helpful, about their research experience? What did they like least? Do they have any suggestions that might help the others?

At the English 13 level, students should not be trying to write a persuasive essay, so steer them away from this. Yes, they can offer their own opinion, preferably at the end of the report, but their main job is to inform the reader.

Section 3: Activity 3

Research involves gathering information about your topic. You will find that there are almost as many methods of conducting research as there are sources of information. On page 277 of *Fast Forward*, there is an info-box on "Methods of Conducting Research." Read this information before you start gathering materials. It might give you some ideas about where to look.

Don't assume that all information is hidden in libraries. For example, where else might you go to find information on the following topics?

- career opportunities: *Information can be found at any Canada Employment office.*
- social diseases: *You could go to your local health clinic. Most clinics carry a wealth of pamphlets.*
- the GST: *You could call your district taxation office and have them mail you a pamphlet. Your local MP probably has information as well.*
- substance abuse: *Your local police force, or RCMP detachment, or AADAC office can probably help you with pamphlets or an interview.*
- violence in hockey: *Go down to your local hockey arena and survey some of the spectators, players, and coaches. You could do an interview, too.*

Can you think of other possibilities?

Teaching Suggestions

Have students evaluate each other's rough drafts. Have them respond to their peers' efforts the way they would to a newspaper article. Does the article grab their attention? Does the report make sense? Is the information organized to best advantage? Is the report interesting? Have students peer edit for mechanical errors.

Section 3: Follow-up Activities

Extra Help

Do one or both of the following.

1. Being *Objective*: In writing a report, you must remember to look at both sides of an issue. After all, your job is to make the reader more informed, not to choose sides. To make sure you understand both sides of the issue you are writing about, try the following activity.

   In the space that follows, write down the particular issue on which you are reporting. What does one side have to say about the issue? Give three points that you have researched. Beside each point, write the other side's response to the particular argument. If you can't think of what the other side's response would be, you should research the issue more fully to be fair to both sides.

   For example: Suppose you are reporting on the recent demands to raise the legal driving age to eighteen. Following are three arguments why the legal driving age should be raised. Next to each argument is the other side's response to each point. By doing such an exercise, the reporter covers both sides of the driving debate.

Argument	Response
• Driving is an adult responsibility. People do not become legal adults until they are eighteen. Therefore, they should not be allowed to drive until they are eighteen.	• Teenagers can be just as responsible as adults. The problem here is with the age of adulthood: it should be lowered to sixteen.
• If sixteen- and seventeen-year-olds were not allowed to drive, there would be fewer accidents and injuries. Insurance rates would be lower for everyone.	• Accidents are caused by individuals not groups. If a person is a bad driver, his or her license should be taken away, regardless of age.
• Teenagers experiment with drugs and alcohol. They don't realize when they are impaired. They are too great a risk.	• Many adults don't know when they are impaired, or worse, they do know and yet they still drive. Again, people should be judged as individuals, not as a group.

Now try doing the same exercise with **your** topic

If you have trouble finding two opposing sides, chances are your topic is too general. For example, a report on hockey is too general . However, violence in hockey is an issue that divides people. A report on drug abuse is too general (nobody is in favour of drug abuse). But if you focus on ways of dealing with drug abuse, you are bound to find differing opinions.

2. Informative or Persuasive?

Read the following paragraphs. In which paragraph is the author trying to be informative? In which paragraph is the author trying to be persuasive? Explain your choices.

a. One must…be extremely cautious when buying a used automobile as haste may result in the purchase of a "lemon." Before you buy any car new or used – do your homework! …Don't let anyone talk you into buying something you don't need or want (from "Buying a Used Car" on page 65 in *Accelerate*).

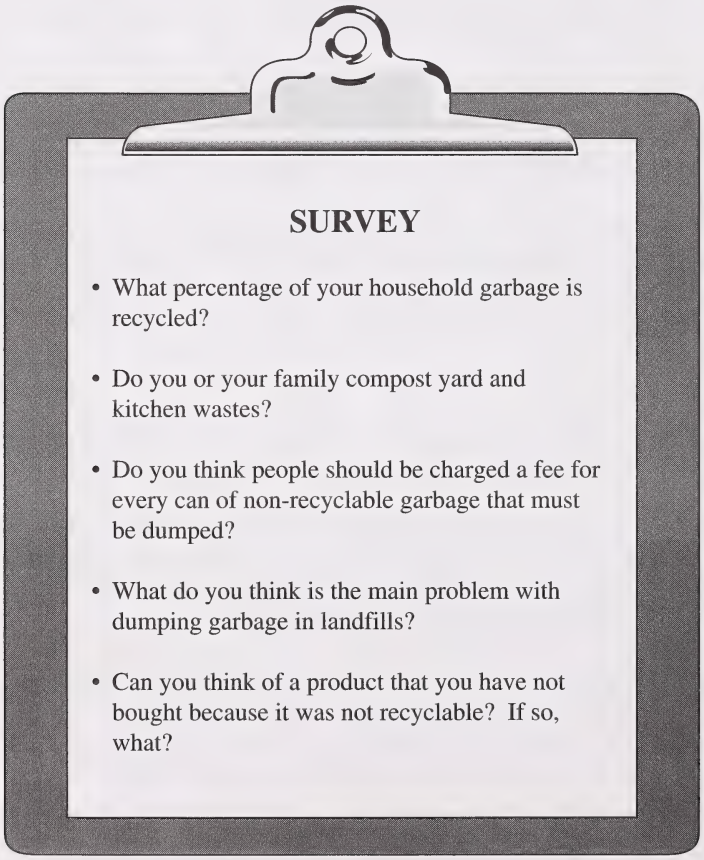
The paragraph is persuasive; the author has a point of view and expresses it. The author tries to persuade you to be careful when buying a used car or else you may buy a "lemon." You are advised to do your homework before buying, so that you know what you want and won't be persuaded to buy something you don't want.

b. Should you buy a new car or a used car? A new car is fuel-efficient and carries a warranty that protects the owner against many repairs. But it can be very expensive to buy and its value can depreciate as much as 30 percent in the first year. A used car is cheaper to buy and does not depreciate much in value. However, it can be less fuel-efficient and may require expensive repairs. The choice is yours.

The paragraph is informative. The author is not trying to persuade you that a used car is better than a new car, or vice versa. He or she is simply presenting information – the pros and cons of buying either a new car or a used car. The writer wants you to make an informed choice.

Enrichment

1. What do other people think about your report topic? A good way to find out is to conduct a survey. In a group or by yourself, brainstorm a list of ten questions that will ask people their opinions about your topic. For example, if you were writing about the topic of home recycling, you might ask the following questions:



List your ten questions about your topic here.

Give your survey to as many willing people as you can find. The more people you have for your survey, the more accurate your conclusions will be. Look for trends in the answers. What overall conclusions can you draw based on your results? Did any of the results surprise you?

The worth of a survey depends on the questions. Try not to ask only questions that lead to yes or no answers. Ask some questions that allow the respondent to voice an opinion or select a course of action.

If you can, work some of your survey results into your report. In particular, use results that reinforce facts. For example, "Eighty percent of people think something should be done about our garbage problem" is too general a result to be useful. A better example would be the following: "People are willing to pay more to have a healthier environment. In a recent survey, I found that eighty percent of people would be willing to pay a fee for every can of non-recyclable garbage if that money were put into recycling programs."

2. Another way of supplementing your information is by conducting an interview with a person who is knowledgeable about your topic (the person does not have to be an expert). On page 222 in *Fast Forward* you will find an info-box full of helpful advice for conducting a proper interview. If you do find someone to interview, don't trust your ability to remember what the person said – take a tape recorder. List in point form the facts that were provided by the person you interviewed. Which facts can you use for your report?

   After the interview, don't feel you have to use everything the speaker said in your report. One or two sentences may be all you want to use. But remember to put any words you do use in quotation marks. Consult your writer's handbook for more information about using quotations and quotation marks.

Teaching Suggestion

You might want to begin the research step by having students survey public opinion about their topic. Every member of the group could be surveyed by every other member. Set aside time for each student to discuss his or her findings with the rest of the group. You might also help students set up interviews about their topics with knowledgeable people. It doesn't matter if the people aren't particularly knowledgeable; the goal here is to fuel the student's desire to look for information.

Section 3: Assignment

35

1. Polish your Journal response to the issue of trapping in Activity 1 of Section 3. Write your polished entry on the response pages provided.

(10 marks)

Evaluation Suggestions

Use the "Scale for Evaluation of Expressive Language" located at the end of this LFM. If you prefer, you can use instead a similar evaluation scale on page 114 in the *Senior High Language Arts Teacher Resource Manual.*

Extend the marks given to ten. The emphasis is on thoughtful ideas, clearly expressed. The student's answers should show fluency, imagination, and should demonstrate the ability to follow the directions of the assignment.

2. Section 3 provided you with information and skills that enabled you to write a report on the topic of your choice. On the response pages provided write out a good copy of your report. Remember to give it a title.

(20 marks)

Your assignment will be marked according to the following guideline:

Organization (5 marks): Does your introduction gain the reader's interest? Have you arranged your information so that the issue you are writing about is clear and understandable? Does the conclusion sum up the article in an acceptable way, so that the reader is clear and not confused about what he or she has just read?

Content (10 marks): Do you inform the reader? Do you convey the facts and opinions of the issue? Is your information clear and accurate? Does it pertain to your issue? Does your content make it clear that your issue is one worth thinking about?

Mechanics (5 marks): Do you write in complete sentences? Are spelling and punctuation correct? Does your writing flow from idea to idea or do writing problems keep slowing down the reader?

Evaluation Suggestion

Use the marking guideline that is included in the assignment question.

3. a. Describe your efforts in finding research materials for your report. Was it a smooth process or did you run into difficulties? Explain.

(5 marks)

b. Use the chart on the response page to make a list of materials that were useful to you in compiling this report.

Evaluation Suggestion

Give the student five marks if the requirements of this question have been adequately fulfilled.

ENGLISH 13

DECISIONS, DECISIONS

LEARNING FACILITATOR'S MANUAL

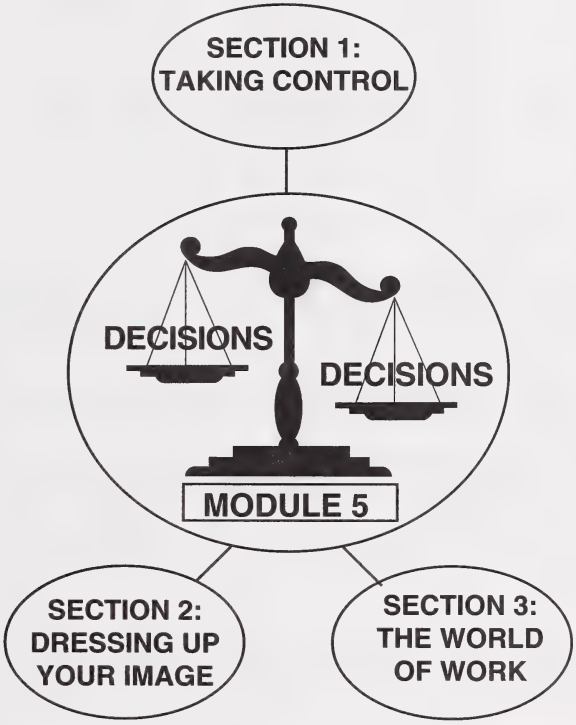
Distance Learning

MODULE 5

Alberta EDUCATION

Module 5: Decisions, Decisions – Overview

This module deals with the choices students make and would like to make. It focuses on helping students build their choices on good foundations, so that they don't worry so much about how their choices will turn out. In the first section, students will focus on their reading ability, so that they can make better-informed choices. In the second section, they will focus on appearance, so that they can think about the sort of image they would like to project to the world. In the last section, they will look at the world of jobs, and examine the expectations of the working environment.



Evaluation

The evaluation of this module will be based on three section assignments and one final module assignment.

Section 1 Assignment:	**35%**
Section 2 Assignment:	**25%**
Section 3 Assignment:	**20%**
Final Module Assignment	**20%**
Total:	**100%**

Section 1: Taking Control

In this section, students will examine some of the choices they have made in their lives and will consider some factors that influence their choices. As well, they will have the opportunity to choose a world that is more to their liking. In the last part of the section, they will work on a method for improving their reading and study skills, so that they can be better informed about the choices they make.

Section 1: Activity 1

1. What decision does the poet have to make?

   The poet has to decide which road he will take. Both roads seem about the same, though one is a little less worn by footprints than the other. He can see only a little way down each road before it disappears into the underbrush. Either way, he must make a nearly-blind choice.

2. Why does the decision seem so important to the poet?

   The poet knows there will be no returning. Once he commits himself to a road, he will be unable to turn back and see what the other is like. Perhaps the roads are the roads of life. For example, do you ever wonder about the roads you did not take in your life?

3. Do you think the poet regrets the decision he made? Explain your answer.

   The poet says he took the road "less travelled by." Perhaps the less-travelled road has made him different, less ordinary or predictable than other men. Perhaps every creative person must take the less-travelled road. "And that has made all the difference." It is hard to say if the poet is proud or regretful. Perhaps he is neither; perhaps he simply accepts the decision and the life he has made.

Teaching Suggestions

You might want to have a discussion about other people's choices. Have students think of some choices that famous people have made – both good and bad choices. Discuss what made these choices good or bad.

Students may also want to read aloud their comments on the best advice they ever received.

Section 1: Activity 2

1. List the first three things you would do for yourself as soon as you receive your power. Be as serious or as humorous as you like.

   The answer here will be entirely personal. You should name specific things. For example, you might like millions of dollars, or an expensive sportscar, or a perfect appearance, or a round-the-world trip, etc.

2. What would you do next? Who else would you take care of?

   Again, your answer will be personal. Be specific. You might want to buy a mansion for your parents, or buy an expensive car for your girlfriend or boyfriend, or give poor people in your community a better standard of living – it's up to you.

3. At first, Mrs. Strangeworth does not seem at all powerful. Based on your reading of the first three pages only, how would you describe her?

   She appears to be a decent, upstanding elderly woman. She has lived in the town all her life and seems to know everyone. She is friendly to everyone she meets, and the people treat her with respect.

4. How does she manage to exercise her power over the people of her community?

   She writes anonymous letters through which she spreads hurtful rumours about people in the community. For example, she writes to Mrs. Harper to tell her that the whole town knows that her husband is having an affair. She writes to the Cranes, suggesting that their new baby is mentally handicapped.

5. Why don't any of the victims suspect her?

   Nobody suspects her because she appears to be friendly and perfectly harmless. She is like the roses that grow in her garden, so beautiful on the outside that people don't notice the thorns.

6. Mrs. Strangeworth isn't simply **malicious** – she believes her actions are justified. What are her reasons for her actions?

   Mrs. Strangeworth believes that the world is full of evil and it is her job to fight evil. However, the evil she sees is just ordinary human behaviour – for example, she seems to find evil in something as innocent as two parents doting on their first child. She tries to fight evil with evil, but her evil is the real thing.

Teaching Suggestions

Again, students may want to read aloud their comments on ruling the world. Have them look for common threads in each other's responses.

After reading the story, "The Possibility of Evil," you might want to discuss other famous examples of people who turned out to be different from their public image. Ask students to try to account for the difference.

Section 1: Activity 3

1. **Who** is involved in the story? What characters?

   You are expected to name the characters in the story you are about to write. Although the story supposedly involves an actual incident, you can make yourself into a fictional character if you want.

2. **What** is the main problem or conflict?

   You must name the problem that is to be solved by the characters. For example, "I had to do something about the terrible way my boss treated me."

3. **When** does the story take place?

   You must name a specific time for your story. "It happened two summers ago...."

4. **Where** is the story happening?

   The location must be named: "Calgary" or "Joe's Diner on 5th Street."

5. **Why** is it important to tell the events of this story?

   You must tell why this story means something to you. "I learned how to handle myself in a tight spot." Or: "I learned that I wasn't the only one in the world who felt lonely and out of place."

6. **How** do these events make you (or your main character) feel?

   You are expected to explain how you felt as a result of the experience. For example, many people feel relief after telling a story that is important to them.

Teaching Suggestion

Check to see if students have answered questions 1 to 6 before allowing them to write their stories. Emphasize again that their stories must deal with a conflict, a choice that was made, the outcome of that choice, and the main character's growth in understanding.

Some students might want to share their stories with the rest of the group.

Section 1: Activity 4

1. What items from the survey list are not found in this article?

   The article contains no headings or pictures (or drawings).

2. Based on the survey, what do you think you are going to learn from this article? Give two or three points.

   Clearly, you would expect to find information on how to go about buying a used car. From the survey, there also appears to be the information on

   - *why a used car is a better deal than a new car*
   - *how to avoid buying a lemon*
   - *the procedure to follow in making sure the car you buy is safe and reliable*

   Did you find other examples?

3. Your questioning should begin even before you start reading. For example, what questions went through your mind when you were told to read an article called "Buying a Used Car"? Write down three questions:

   There are many possibilities for questions. Some of them might be the following:

   a. *What can this author tell me about cars that I don't know already?*

   b. *Why should I care about this article? I can't afford to buy a car anyway.*

   c. *Is this article going to be a selling job? I don't want to be told why I should have to buy anything.*

   Can you think of others?

4. Choose three other introductory sentences to paragraphs in the article (including numbered sections) and copy them into the space below. Turn each introductory sentence or heading into a question. Then see if the question is answered by the information in the paragraph.

   a. Paragraph #_2_: *What should I do before I start shopping for cars?*

   b. Paragraph #_3_: *Why should I buy a used car instead of a new one?*

   c. Paragraph #_5:_: *Where do I find a good used car, anyway?*

5. As you read the material, keep in mind the questions you raised in Step 2. Look for answers to the questions you wrote down under question 3. Write your answers below.

   Here are possible answers to the questions listed under answer #3:

   a. *Unless you have followed all of these steps in purchasing your own safe and reliable car, there is probably something here to learn even for a car expert.*

   b. *The article does not attempt to persuade you to buy a car. If anything, it wants you to be a careful, cautious, almost-reluctant car-buyer.*

   c. *Even if you have no intention of buying a car, the advice here can be used by any consumer. For example: Know what you want in advance, and don't let anybody sell you products and accessories that you don't need.*

6. Look at paragraphs three, four, and five in the article "Buying a Used Car." In point form write down the main idea of each paragraph as well as two details that support the main idea.

   a. **Paragraph 3**

      Main Idea: *A used car is a better deal than a new car.*

      Supporting detail #1: *It costs less to buy and does not depreciate as quickly.*

      Supporting detail #2: *A lot of energy is required to make a new car; a used car has already been made.*

   b. **Paragraph 4**

      Main idea: *You must be a careful shopper if you are to avoid buying a lemon.*

      Supporting detail #1: *Decide what you want in a car before you start looking.*

      Supporting detail #2: *Once you know what you want, don't let anyone try to sell you more than you need.*

c. **Paragraph 5**

Main idea: *Use as many outlets as you can in looking for a good car.*

Supporting detail #1: *Check auction ads, used car dealers, etc.*

Supporting detail #2: *Also make use of a garage to inspect any vehicle you may wish to buy.*

d. What is the main point of the conclusion?

Buying a car is serious business. If you do your buying job properly, your car will be a good investment.

7. Why should I buy somebody else's trouble? Why not just buy a new car?

You would answer this person with details about cost and conservation from paragraph 3.

8. As far as I'm concerned, if a car looks nice, that means the owner has taken good care of it. So I should buy it, right?

The car may look nice, but it may have been repainted. You might also show the person the list on page 69 of all the things that go wrong with the parts of the car you can't see.

9. As long as a used car has a warranty, you don't have to worry. If something goes wrong with the car, it's the dealer's problem, not yours.

You would probably want to read directly from paragraph 5 the information about warranties and repairs.

Teaching Suggestion

You might want to teach the SQ3R method much earlier in the course, so that students can use it right away to help them with their reading.

Emphasize that SQ3R is a method that can be used in any course, particularly as preparation for tests.

Section 1: Follow-up Activities

Extra Help

Do one or both of the following questions.

1. In Activity 4, you were introduced to the SQ3R method. The following exercise will review your understanding of the method. Explain the purpose of each step by filling in the following boxes (use point form).

   Survey: *look at title, read introductory paragraphs, skim the body, read concluding paragraphs*

   Question: *convert headings into questions, raise questions of your own, skim the content*

   Read: *approach reading with questions, search for answers, reread difficult passages, vary your speed*

   Recite: *jot down answers to questions, reread passages if necessary*

   Review: *make an outline of the material so that you can remember it*

2. The following exercise will test your ability to apply the survey, question, and read sections of the SQ3R method.

   Turn to page 71 in *Accelerate*, to the article, "Complaining."

   a. Survey the article. What impressions do you get about the article based on this quick survey? List three impressions.

      Here are three possible impressions:

      - *It is a short article with short paragraphs. (It shouldn't be too difficult.)*
      - *Is the article about complaining or is the author going to complain about something?*
      - *It appears to be a government document so it will probably give information to consumers.*

b. Based on your survey, list four questions that you believe can be answered by a closer reading of the article's content.

Following are four questions that you might have listed:

i. *Paragraph 2: Why should people bother complaining?*

ii. *Paragraph 3: How can complaints help businesses?*

iii. *Paragraph 4: When should a person complain?*

iv. *Paragraph 5: How does a person go about complaining?*

c. Now read the article carefully and look for answers to your questions. Write the answers below.

The following are answers to the questions listed in 2. b. Your answers will vary if your questions in 2. b. are different from the samples provided.

i. *Complaints help the economy: resources aren't wasted on poor quality goods, businesses learn to produce goods the customer likes, and governments don't have to spend money to toughen regulations for businesses.*

ii. *Complaints alert business to problems with production, distribution, or quality of goods.*

iii. *Complain as soon as possible after any purchase of unsatisfactory goods. The sooner you complain the faster the action you will get.*

iv. *Complain to the place where you bought the product. Complain to the person in authority, the one who can best help you.*

Teaching Suggestion

You might want to do the Extra Help as part of Activity 4 to check your students' understanding of the SQ3R method.

Enrichment

Do one or both of the following questions.

1. What if history had happened differently? Suppose the other side had won that war? Suppose the other candidate had won the election? Suppose that something that changed the world had never happened? Or someone who affected history had died as a child? How might the world be different?

   In this activity, change an event, or an incident, or a life in the past, and show how the present has been affected. For example, you might look at the political situation, or fashions, or sports, or at lifestyle in general. Your report could take any number of directions: a news report, or a fashion display (with drawings), or a sports broadcast, or an interview, or a videotape of a typical day in the life of a family. You can announce the change at the beginning or leave the audience guessing until the end. It's entirely up to you. Just be creative and have fun with the idea.

   It might be wise to keep your ambitions small here. Say, for example, you decide that Wayne Gretzky had never been born. Don't try to show how everything has changed – just focus on hockey. For example, without Gretzky, Edmonton may never have been able to join the National Hockey League. You might write or talk about the terrible envy Edmontonians feel as the only NHL city in Alberta erects a monument to the six-time, Stanley Cup-champion Calgary Flames.

2. Often people read a story or watch a film, and are left wondering, "What if…?" What if the young man hadn't entered the store at the same time as the young woman? What if he hadn't accidentally knocked the priceless antique vase out of her hand? What if she hadn't listened to his phone call? What if he hadn't read her diary? What if she had put two bullets in the gun instead of only one?

   Now is your chance to explore all the possibilities of a story by writing a "Decide Your Own" adventure. In this type of story, the reader gets to decide what happens next. You, the author, provide the reader with choices. Here is a sample beginning:

   > Rob looked deep into Joanna's eyes. She leaned forward expectantly, as he took her in his arms. Their lips met, and their eyes closed on the sight of the huge tour bus looming up behind them.

   Now you have a choice. If you like romance, choose A and continue from there. If you like adventure, choose B. If you would like this story to end, choose C.

   A. The bus lurched to a stop in front of the passionate pair. "See," the driver laughed to this passengers, "I told you Niagara Falls was the honeymoon capital of the world." The tourists had already grabbed their cameras and were snapping hurried pictures of the now-embarrassed twosome….

B. Instead of slowing down, the bus accelerated and roared towards the kissing couple. Rob heard the mesh of gears, and with no time to shout, he grabbed Joanna and dived for the sidewalk. Even as she fell, Joanna could see the crazed expression on her ex-boyfriend Jason's face as he struggled to keep the bus from crashing into the oncoming traffic….

C. The passengers near the front saw the scene of **osculation** looming before them and tried to warn the driver, but he was too busy telling the rest of the tour about the best places for pictures at the Falls. As a result, it was several moments before he realized that he had two new passengers permanently embedded in his grillwork.

Go ahead. Write your own decide-your-own epic.

Since each story leads to other stories, this activity can quickly mushroom out of control. You may want to work with a partner or in a group. Keep each piece of each story short. Plan out all the different strands before you start writing. You may find that some strands join up with other strands. If you can, try to follow each strand through to a conclusion.

Teaching Suggestion

Allow some time for students to present their versions of "A Different World." Encourage them to do oral, or video, or live presentations. Also, allow time for students to read each other's choose-your-own adventures. Finally, this is a good opportunity to establish rapport by creating your own version of either exercise to present to the group.

Section 1: Assignment

30

1. Review the Journal entries that you wrote in this section. Choose the entry that you liked best and are willing to share. Polish this Journal entry. Write your polished entry on the response pages provided. Before you begin writing, indicate the page number of the topic on which your Journal response is based.

(5 marks)

Evaluation Suggestions

Use the "Scale for Evaluation of Expressive Language" located at the end of this LFM. If you prefer, you can use instead a similar evaluation scale on page 114 in the *Senior High Language Arts Teacher Resource Manual.*

The emphasis is on thoughtful ideas, clearly expressed. The student's answers should show fluency, imagination, and should demonstrate the ability to follow the directions of the assignment.

2. In Activity 3, you were asked to write a story involving a choice. The story had to have a conflict and a resolution in which some kind of understanding was gained by the main character. Now that you have completed your draft and are satisfied that it meets the requirements of the assignment, write your good copy of the assignment in the space provided.

(20 marks)

Your assignment will be marked according to the following guideline:

Content (10 marks): Does your story provide answers to the six questions from Activity 3? Does your story manage to convey a conflict leading to a choice for yourself (or the main character)? Is the choice made? Is the conflict resolved either happily or unhappily? Is it clear to the reader why you wrote this story?

Organization (5 marks): Does your story have a beginning, middle, and end?

Conventions (5 marks): How well have you polished your writing? Does your writing show attention to proper spelling, punctuation, and capitalization? Are your sentences complete?

Evaluation Suggestion

Use the marking guideline that is included in the assignment question.

3. In Activity 4, you studied the SQ3R method, which is designed to help you read more efficiently.

   Turn to page 94, in *Fast Forward*, to the three paragraphs under the heading, "Changes to the Motor Car."

   a. Survey the paragraphs. Write down three impressions about the article based on your quick survey. (3 marks)

   b. Look at the first sentence in each paragraph. Turn each sentence into a question that can be answered by the information in the paragraph. (3 marks)

   c. Now read the three paragraphs completely. Look for answers to your three questions. (3 marks)

   d. Now that you have finished your reading, what do you think is the purpose or main idea of this article? (1 mark)

(10 marks)

Evaluation Suggestions

a. Almost any impression pertaining to the topic of cars or reading about the topic of cars will do here. Even "Why do I have to read this?" will do if the student makes a serious attempt to answer question 4. (3 marks)

b. Any question that can be answered by material in the paragraph is acceptable. For example, in paragraph one, the student might ask: "What did car designers first model their designs on?" Or: "Why wasn't the automobile popular at first?" In paragraph two, possibilities include: "What is the purpose of car design?" Or: "Where do car designers get their ideas?" In paragraph 3, students might ask, "What event in the 1970s changed car designs?" Or: "How did car designs change in the 1970s?" (3 marks)

c. The answers here must use material from the paragraph to answer the specific question about that paragraph that was raised in question 2. (3 marks)

d. Possible answers include: This article is about the history of car designing. Or: This article shows the changes in car design over the years. (1 mark)

Section 2: Dressing Up Your Image

In the first part of the section, the focus will be on the images that are projected (knowingly or unknowingly) through a person's choice of clothing. In the last part, the focus will be on the use of voice in writing. The purpose here will be to make the external act of putting words on paper better reflect the inner world of the student's thoughts and feelings.

Section 2: Activity 1

1. In a group or by yourself, discuss or think about some of the reasons why you or other people buy clothes. Write your list on the following lines.

   There are many reasons why people buy clothes. Following are some possibilities:

   - *Old clothes wear out.*
   - *Fashions change, and your wardrobe begins to look out of date.*
   - *You get fatter or thinner and your clothes no longer fit properly.*
   - *You may want to express a particular image – casual, sophisticated, independent, etc.*

2. a. What about you? Think of your own clothes. What are you wearing now? If you are wearing a school uniform or a uniform that you wear at work, think about an outfit that you like to wear when you are at home. Describe this outfit and explain the impression of your personality that could be conveyed by it.

   If you are sitting at home, you are probably dressed very casually (sloppily?) since it isn't important right now how you look while you are working on English 13. If you are at school, you will probably be dressed in a more formal way (perhaps even wearing a school uniform) in keeping with your public image.

   b. If you work, what did you last wear to work? What did this outfit say about you? (If you don't work, think of the last time you did a major chore.)

   If you are at work, you may be dressed in a uniform designed to give the public the impression of a team pulling together to serve. If you are doing physical labour, you are probably wearing old clothes that can be muddied or ruined without it bothering you. Their purpose is simply to keep the dirt off you.

   c. What did you wear the last time you went out for an evening? What did this outfit say about you?

   When you go out for an evening, you don't want to wear working clothes. Generally, people dress up in clothes that can convey a variety of images – wealth, liveliness, individuality, casualness – it depends on you.

3. It has been suggested that clothing can reflect your personality. According to the article, what else can clothing suggest?

   According to the article, clothing can suggest a person's status (are you rich or poor?) or the level of power a person has (kings and queens dress differently from average citizens).

4. Why is fashionable clothing more popular with people today than in previous centuries?

   Mass production and ease of transportation have made quality clothing widely available and much cheaper to buy for the average person.

Teaching Suggestion

This activity could lead to a variety of discussion topics. For example, if money were no object, what outfit would students choose for themselves? They could bring in a sample picture and discuss the image that would be conveyed. Or, have the student ask his or her parents or guardians to describe outfits that they liked to wear when they were the same age as the student. Have students share their descriptions with the group to help them better understand the changing nature of fads.

Section 2: Activity 2

1. Why did Eric want to buy a tailor-made suit? What did he hope the suit would do for him?

   A tailor-made suit is more expensive, but it is made of good-quality material and fits the individual perfectly. The suit looks as if the suit is part of you. In Eric's case, it appears he hopes the suit's quality will rub off on his personality.

2. Why is it significant that Eric eventually buys a gray, dead-man's suit?

   Gray is often regarded as a drab, ordinary colour. Perhaps Eric is a drab individual. The fact that it is a dead-man's suit is a bit of a grim joke: it suggests Eric has a lifeless personality.

3. Can you think of modern examples of fashion statements that require silly or painful actions on the part of the individual? Give two examples and explain why each is silly or dangerous. Then give a reason why a person might engage in such an action. An example has been done for you.

Neckties – if tied too tightly, they reduce blood flow to the brain. They are worn to lend colour to the male personality, and to cover the buttons on the shirt.

Many women wear spike-heeled shoes because they make their calf muscles look longer and firmer. However, walking on such shoes can be painful for the feet, legs, and back; as well, high heels can be treacherous on slippery sidewalks.

Many men try to hide their paunches beneath three-piece suits. A vest under a suit-jacket has a definite slimming effect, but it can act like a girdle by hampering the breathing and stiffening the back muscles.

Teaching Suggestion

The Journal topic about school uniforms would lend itself well to a debate. Most students reject the idea of uniforms as an affront to their individual freedom, but the information in Unit 7 offers considerable support for the pro-uniform side, particularly the idea that uniforms might be more democratic in reinforcing notions of tolerance and understanding. There is some useful information about the structure of a debate on page 128 of *Fast Forward.*

Section 2: Activity 3

1. Today, almost everyone has a pair of blue jeans. If you had been a teenager in the 1960s, what would you have said in defence of your decision to wear blue jeans?

   You might say that jeans are comfortable to wear and are suitable for almost any casual occasion. You might say that your jeans show you are democratic – you don't care about trying to be better than others. Any other ideas?

2. Can you think of another example where people stereotype individuals based on a particular item of clothing, and make no attempt to understand the reasons for the individual's choice?

   Many people have a negative attitude toward a person dressed in black leather. They assume a person dressed this way drives a motorcycle recklessly, likes heavy metal music and heavy drug use, and makes a living from criminal activities. Generally, people who hold these views are too fearful to find out if their assumptions are correct or not.

   Racial stereotyping often focuses on items of clothing. As one example among too many, think of the prejudiced remarks that have been directed against the turbans that Sikh men wear. The perception of an entire culture is affected by this one item. But do any of the people who make these remarks even know why the turban is worn? How many of them bother to find out?

3. How do X's parents deal with the problem of buying clothes for X?

   There is no clothing made specifically for an X. However, the parents cope by buying equal amounts of boys' and girls' clothing.

4. The children respond to X differently from their parents. Explain.

   At first, the children didn't know what to make of X. But they quickly came to like X because X did not have to behave like either a boy or a girl. Since X didn't have to follow boy or girl "rules," it seemed to have more fun. So all the children wanted to play with X. Their parents, however, seemed to think there was something wrong about a child who didn't know how to behave like either a boy or a girl. They were afraid X would be a bad influence on their children.

5. What do you think the author's purpose is in writing this story?

   The author seems to suggest sex roles among children are too rigidly defined. Boys enjoy doing girl things, and vice versa. If parents impose adult views on their children, they can limit a child's ability to make "its" own choices. What do you think?

Teaching Suggestion

The issue of stereotyping leads to another debate/discussion topic: Are boys and girls "born different" from each other or do parents and society make them different?

You might want to use the two debate topics as a focus for a mini-unit on debating. Have students choose teams, research their side of the resolution, and present their arguments in a semi-formal debate setting.

Section 2: Activity 4

This is your lucky day! You are going to have the opportunity to tell somebody off. You will not have to worry about what the person will do to you because this person cannot see or hear you. It is important to remember why you want to tell this person off. Remember all the resentment and contempt that you feel toward the person. Think of the frustration, anger, and tension that builds in your body.

In getting started, you should plan what you want to say. Often there is so much you want to unload that you do not know where to begin. Take a few moments to cluster or brainstorm some ideas. This will ensure that what you say is presented in an effective manner. After all, telling someone off can be an art.

Another way of getting started is to think of a typical conversation with this person. Think of the sort of things this person has said that irritate you and then fill in the response you wish you had made. In the following example, one side of the conversation has been done for you. Now, what would you say if you were the other person?

Go ahead. Fill in the other side of this imaginary conversation.

Obviously, when people are angry they react in different ways. Here is one example:

Other Person: Oh, by the way, I can't give you a ride, after all.

You: *What are you talking about? You were the one who told me to leave my car at home.*

Other Person: Well, the fact is, my girlfriend wants to go to a party instead, and, well, you're not invited. Maybe you can take the bus.

You: *What girlfriend? Two hours ago, you were complaining you couldn't get any dates.*

Other Person: Oh, I almost forgot, I'm borrowing that blue shirt of yours. I need something to go with my new pants. It looks better on me, anyway.

You: *Yeah, and it'll look even better in the police station when I have you charged with stealing.*

Other Person: Look, stop worrying. You'll get it back tomorrow.

You: *No, I'm going to get it back right now, as soon as I take it off you.*

Other Person: What are you so upset about, anyway?

You: *Oh, it's nothing. I always get upset around totally selfish, inconsiderate jerks who pretend to be my friend.*

Teaching Suggestion

Encourage students to read their rough drafts of each paragraph aloud, so they can hear what their writing voice sounds like.

You might want to give the student a mark for completing drafts of all three paragraphs.

Section 2: Activity 5

1. Revise the following: "I don't like your attitude. I don't care what your reasons are. I don't want you to do it again."

   Here is a possible revision: "I don't like your attitude. The reasons for it aren't important. Just make sure that what happened today doesn't happen again."

2. Try revising the following sentence:

   > In my opinion, the school cafeteria should offer a salad bar as well as the hot lunch counter already available because the present hot lunches are very starchy and fattening and some students would probably waste less food because they would serve themselves only what they really like.

   Here is one way of breaking up the sentence: In my opinion, the school cafeteria should offer a salad bar as well as the hot lunch counter. The present hot lunches are very starchy. If students had the opportunity to serve themselves what they really like, they would probably waste less food.

3. Read the following paragraph:

   > John walked to the store. He bought a chocolate bar. He also bought a drink. He walked to Bill's house. They listened to rock music. John and Bill walked downtown. They met Joan and Susan. They talked at the corner. They went to a show. The show ended around nine. They walked the girls home.

   Each sentence in this paragraph is five words long. As a result, it is boring to read. Rewrite this paragraph, varying the length of sentences to make the paragraph more interesting. Feel free to add or subtract words.

   Here is one way of varying the sentences: John walked to the store, where he bought a chocolate bar and a drink. Then he walked to Bill's house. After listening to rock music for awhile, the two boys walked downtown. There they met Joan and Susan at the corner and talked for awhile before going to see a show. The show ended around nine, after which John and Bill walked the girls home.

4. Read the following piece of writing. Does it have enough connecting words? Does it have too many? How would you revise it?

   I decided to go to the lake this morning since the weather was nice; so I called my friend Raza to see if he wanted to come along, but he said he couldn't because he had been grounded for the whole weekend; however, he suggested that I call Terry, who would probably want to go, although that would mean having to wait until he gets off work at two o'clock.

There are several ways to improve this piece of writing. It can be easily improved by deleting some of the many connecting words, and by chopping it up into several shorter sentences. Study the following example. Your revision may look quite different.

I decided to go to the lake this morning since the weather was nice. I called my friend Raza to see if he wanted to come along. He said he couldn't because he had been grounded for the whole weekend; however, he suggested that I call Terry. Terry would probably want to go, although that would mean having to wait until he gets off work at two o'clock.

Teaching Suggestion

Make sure that the students do the questions, so that they understand what they are looking for in the revising process. Look for evidence of revision in the students' work before allowing them to write the good copy in the Assignment Booklet.

Only after all stages of the revision process have been completed should the student be given the go-ahead to write the good copy of the paragraph. Remind students to proofread their paragraph once they have written it into the Assignment Booklet.

Section 2: Follow-Up Activities

Extra Help

Do one or both of the following questions.

1. Based on your reading in this section, how are the following words connected to clothing?

   The following answers are based on the material in Unit 7 of ***Fast Forward****:*

   a. status: *Working people wore drab clothing that was suitable for physical labour. Rich people wore more luxurious clothing that was not suitable for physical work to show that they did not have to work for a living.*

b. power: *If you became powerful, you indicated your power by wearing clothes made of more expensive material.*

c. personal suffering: *Fashion can become absurd when it demands that wearers must endure pain to be fashionable. For example, in Victorian England it was popular for a woman to have a narrow waist. However, to achieve this effect, many women wore corsets that were so tight they did permanent injury to their internal organs. In the 1970s platform shoes were very popular because they made the wearer up to three inches taller. Unfortunately, many people suffered broken ankles trying to get around on them.*

d. fads: *A fad occurs when a particular fashion becomes so popular that almost everyone tries to imitate the fashion. For example, torn shirts and pants were once a fad for teenagers. They would pay a lot of money for new clothes that were pre-ripped and full of holes.*

2. In Activity 5 you worked on revising sentences and paragraphs to make them more clear and more interesting to read. Each of the following examples of student writing could be improved through revision. For each example, identify the problem (or problems) that needs to be corrected. Then rewrite each example making the necessary corrections and improvements.

a. Ravi went to the store and bought some pop and then he went to Trevor's house, so that he could watch TV but there was nothing on, and he had to go home, anyway, because he had to get ready for his date that night.

In this example, the student has used too many joining words, or conjunctions. The sentence should be divided into three or four sentences. There are several ways to improve this example. The following is just one way. You may have made other changes.

> *Ravi went to the store and bought some pop. Then he went to Trevor's house to watch TV; unfortunately there was nothing on. He had to go home anyway, because he had to get ready for his date that night.*

b. It was a very exciting game. It was the best game all year. It was also the longest. It was after midnight when it ended.

There are two problems here. First, the student begins every sentence with "It was." Second, there are too many short sentences. Two or three of the sentences should be combined into one. Again, there are several ways to improve this example. The following are just two possible ways to correct the problems. You may have corrected this example differently.

> *It was a very exciting game – the best and longest all year. It ended after midnight.*

> *The game was very exciting – the best game of the year. It ended after midnight, making it the longest game of the year.*

Enrichment

Do one or both of the following questions.

1. **JOURNAL**

In your Journal respond to the following ideas.

Imagine that you are an alien being and you have just returned to your home planet after a visit to earth. You must present a talk to your fellow beings about your observations of earth. Your talk is entitled, "Outer Coverings and Their Strange Purposes among Earthlings." As an alien, how would you sum up what you have learned about clothing?

You can have a lot of fun with this activity. Remember, you are only a visitor to earth. You are not an expert, except to your own people. Imagine, for example, if your observations of earth fashions were restricted to music videos only. Or to football games? What strange conclusions might you draw?

2. Choose one of the stories you have read in this course and design the costumes for the characters in the story. You can either draw the costumes or cut out pictures of clothing in magazines that approximate what you would like the characters to wear. Along with the costume, present your ideas on the sort of image you are trying to convey for each character.

   Remember, you are not just choosing costumes but you are also interpreting the characters in the story. For example, you could, if you want, dress a farmer like the man on page 133 of ***Fast Forward****, but could you justify your choice?*

Teaching Suggestion

You will find that there are also several interesting Enrichment-type ideas in Unit 7.

Section 2: Assignment

30

1. Review the Journal entries that you wrote in this section. Choose the entry that you like best and are willing to share. Polish this Journal entry. Write your polished entry on the response pages provided. Before you begin writing, indicate the page number of the topic on which your Journal response is based.

(5 marks)

Evaluation Suggestions

Use the "Scale for Evaluation of Expressive Language" located at the end of this LFM. If you prefer, you can use instead a similar evaluation scale on page 114 in the *Senior High Language Arts Teacher Resource Manual.*

The emphasis is on thoughtful ideas, clearly expressed. The student's answers should show fluency, imagination, and should demonstrate the ability to follow the directions of the assignment.

2. In Activity 4, you worked on improving your writing voice. You wrote three paragraphs, each in a different voice. You were then given suggestions for revising one of the paragraphs. Now that you have revised the paragraph so that it meets all the requirements of the assignment, you can write your good copy of the paragraph on the response pages provided.

(20 marks)

Evaluation Suggestion

Use the "Evaluation For Written Composition" marking guidelines located at the end of this LFM. Score holistically out of twenty marks.

Section 3: The World of Work

In this section, students will examine the choices they must make in becoming part of the working world. They will look at their expectations of a satisfactory working experience. They will consider some of the sacrifices they must make in committing themselves to a job. A typical week of student expenses will be charted, so that students can better determine how their earnings should be spent. In the last activity they will write a rough draft of a formal letter on a work-related topic.

Section 3: Activity 1

1. Do you have a job now, for which you get paid? What sort of job is it? What are your responsibilities? Try to explain your job by writing a job description. Emphasize the skills required to do the job. (If you don't have a job, try writing a description of the job you would like to have.)

   The answer here is entirely personal. For example: You work as a cook at a fast-food restaurant. Your duties include cooking and preparing hamburgers. You must be able to work quickly and with a minimum of supervision. You find this job is a good stepping stone toward your goal of one day being a chef in a first-class restaurant.

2. As you read the article, list any additional reasons, not previously mentioned by you or your group, why children and teenagers should be allowed to have part-time jobs.

   Following are some of the reasons why children and teenagers should be allowed to work:

   - *Work satisfies the emotional need for independence and the practical need for money.*
   - *It gives them good habits, skills, and experiences.*
   - *It develops maturity and responsibility and prepares teenagers for full-time work.*
   - *It teaches them to budget their time wisely.*
   - *It develops confidence.*
   - *It helps them to learn the value of money.*
   - *It teaches the importance of saving money.*
   - *It helps them develop more contacts and friendships.*

Teaching Suggestion

Conduct a survey about students' part-time jobs. Use Exercise 4 on page 114 of *Fast Forward* as a model for your survey. Afterwards, have students draw conclusions about the material gathered. For example: What sort of jobs do the students in your group seem to like? Or: How many hours a week does the average student work?

Section 3: Activity 2

1. What sort of job did you want to have as a child? Why? Do you still feel the same way about the job? If not, what have you learned about the job or about yourself since childhood that has made you change your mind?

   The answer here is entirely personal. For example: You may have wanted to be a firefighter. But as you got older, you realized that fighting fires can be extremely dangerous, and besides, you are afraid of heights!

2. Why do you think an employer looks more favourably on a person who has done volunteer or community service work?

   This kind of work can show that you are interested in other people, not just yourself. Also, you are not interested only in money, but in serving others as well. Chances are, you will be a mature, responsible employee, who will get along well with others.

3. What sort of skills do you think can be learned from this type of work?

   Volunteer work has probably taught you to be a more concerned, compassionate individual. Therefore, you are probably a good team player. You listen well to others and try to understand the other person's point of view. You are probably a disciplined, hard-working person, who can cope well with pressure situations.

4. In jobs you have done before, what do you consider to be your biggest achievement?

   For questions 4 to 7, the answers are entirely personal. For example, you may have handled yourself well in an emergency situation. Or, you may have had a situation where you had to do many different tasks at once without panicking. Or you may have earned praise from an impossible-to-impress supervisor. Or, you may have won an employee-of-the-month award.

5. What skills do you think you would be able to offer an employer?

   You might choose such skills as hard work, reliability, the ability to lift heavy objects, or a good memory for details. What about typing, or shorthand, or computer skills? Do you get along well with people? Are you an excellent communicator?

6. Apart from money, what do you look for most in a working experience?

   You might welcome any opportunity to learn new skills. You might like the friendships that develop among people who work together. You might like the idea of meeting new people, and being able to help them.

7. Apart from low pay, what do you dislike most in a working experience?

   Overly-demanding or unfair supervisors or bosses may head your list here. Unfriendly fellow employees don't help either. What about unsatisfactory (noisy, messy) working conditions? What about being required to do jobs that you do not think you were hired to do?

Teaching Suggestions

You might want to have students read aloud or discuss their journal entries about their best/ worst job experiences. Are there any common threads in the experiences? Are there any conclusions to be drawn?

Have students, in pairs, conduct job interviews. Have them select a job out of the employment section of the newspaper and prepare a list of questions that a potential employer might ask about the job. If you can, videotape the interviews and have students evaluate their "hire-ability."

Section 3: Activity 3

Use the space that follows for a self-evaluation based on your expense chart. You can identify problem areas or surprises, suggest changes, or justify your spending decisions (after all, it's your money to spend as you like).

Again, the answer here is entirely personal. You may find no surprises at all. You may find you are spending more or less money than you thought. You may find you are spending far too much on the "little" things – candy, fast-food, cigarettes. You may find that all your work is being done to support one or two big expenses – a car, or clothes, or makeup. It is up to you to draw your own conclusions.

Teaching Suggestion

Have students compare their expense charts (as long as the information is not too personal). What conclusions can students draw about their overall chart? For example, what are the three most common expenses among your students?

Section 3: Activity 4

1. In a small group, or by yourself, make a list of some of the sacrifices students make when they decide to work at a part-time job.

   Here are possible sacrifices you may have to make:

   - *You may have to do a lot of boring, mentally-deadening tasks.*
   - *You may have less time to spend with your friends.*
   - *You may have to try to get along with people you don't like very much.*
   - *You may have to wear a silly-looking uniform.*

   Any others?

2. Turn to page 124 in *Fast Forward,* and read the article, "An Eye on the Future." As you read, list three reasons why having a part-time job may not be a good idea. (How many of these problems also appear on your list of sacrifices in question 1?)

   Possible problem areas are

   - *The job may interfere with a student's social life.*
   - *If students work for many hours a week, there will probably be a negative effect on their marks and their desire to get a post-secondary education; as well, some of them may be more inclined to take drugs.*
   - *Too much spending money can make students irresponsible about saving money and spending it wisely.*
   - *Part-time jobs often make little or no use of students' abilities or intelligence; they give students a negative view of the working world.*

3. What was Teruo's way of selling flowers?

   Teruo wanted to make the customers happy. He wanted to give them only the freshest of the flowers in the store. He did not want to lie to a customer and say a flower was fresh when he knew it was not.

4. What was the choice that Teruo had to make in his job?

   Teruo had to decide whether to obey Mr. Sasaki and do what was best for the store, or follow his own conscience and do what was best for the customer.

5. Suppose that you are Mr. Sasaki, the owner of the store. Explain to the other workers why you had no choice but to fire Teruo.

   Mr. Sasaki might say something like this: "Look, I run a business. I have to pay for my flowers – I can't just throw them away because Teruo thinks they're old. I'd lose money. I might even lose my business. In a perfect world, all my customers would get the freshest flowers. But in this world, I have to think of earning a living first."

6. In stanza 2, what is the craven's reason for not doing anything?

   The craven believes his sword isn't as good as other people's swords. It's blunt, he says – so there's no point in trying.

7. What is the reaction of the king's son?

   The king's son has lost his sword, but he is still determined to try to accomplish his goal. The craven's sword, even though it is blunt, gives him the means to keep trying. His determination will do the rest.

8. Suppose that you have your own business and you need to hire people. Based on this poem, what kind of employee do you think the craven would make? Why?

   The craven seems to be the sort who looks for reasons not to do things. He would rather offer excuses than do his job.

9. What kind of employee would the king's son make? Why?

   The king's son has initiative; he doesn't let problems get him down. He sets himself a goal and does his best to achieve it.

Teaching Suggestion

You might want to role-play common conflict situations that arise at work. Have students identify conflict situations which they have experienced and then let them role-play the situation. Discuss possible decisions the student could make to resolve the conflict and then act them out.

Section 3: Activity 5

Before you start writing the draft of your letter, make some notes under the following headings:

The sample letter in the activity provides examples for each heading:

1. What are you writing about?

   In the sample letter, the author is writing about the issue of raising the minimum wage in Alberta.

2. What is your opinion?

   The author of the letter thinks the minimum wage should be raised immediately.

3. Reasons for your opinion (facts and examples):

   The author offers the following supporting details:

   - *Costs have gone up while the minimum wage hasn't; therefore, workers have to work more hours to buy the same things as before.*
   - *Students who have to work more hours don't do as well in school.*

4. Course of action (what should be done about the situation?):

   The author believes that raising the minimum wage would allow students to work fewer hours; they would have more time to spend on their schoolwork.

Teaching Suggestion

Make sure students have followed the instructions for writing a formal letter before giving them the go-ahead to write the good copy in the Assignment Booklet.

Section 3: Follow-up Activities

Extra Help

1. You wish to obtain a calendar and application forms from a post-secondary institution you hope to attend. Your letter of request will be sent to **The Registrar, School of Hard Knocks, P.O. Box 100, Knuckledown, Alberta, N0N 0N0.**

   Set up the address and salutation as shown in the example on the previous page. Use your own name and address. (Do ***not*** write the entire letter.)

```
Your Street Address
City, Province
Postal Code
Today's Date


The Registrar
School of Hard Knocks
P.O. Box 100
Knuckledown, Alberta
N0N 0N0


Dear Sir or Madam:
```

2. Now it's your turn to write a formal letter. Here's the situation:

   You live in the residential section of Middletown and are concerned with the speed at which traffic moves along your street. You are especially worried that children playing in the area will be seriously injured. Write a letter to the mayor of the town asking that a stop sign be erected at the corner of 49th Street and 34th Avenue, explaining why you think it is necessary. Include any necessary details. Use your imagination. Address the letter to **The Honourable Mable T. Sanderson, Mayor, Box 1, Middletown, Alberta, S0S 0S0.** Your salutation should read Dear Mayor Sanderson:

Study the following letter carefully and compare it to your own letter.

3412-49 Street
Middletown, Alberta
S0S 0S1
January 2, 1993

The Honourable Mable T. Sanderson, Mayor
Box 1
Middletown, Alberta
S0S 0S0

Dear Mayor Sanderson:

I would like to bring to your attention a matter of great concern to me and others who live in my neighbourhood.

Forty-ninth Street, on which I live, has become a much more heavily used roadway since the street was extended past 60th Avenue to connect with Riel Drive. In the past it was used by local traffic only, but now it serves as a shortcut for commuters heading north. Traffic tends to move very quickly, as 49th Street is a straight road.

As you are aware, two elementary schools, St. Mary's and Ralph Steinhauer, and Nellie McClung Park are located on 49th Street. I am very much concerned about the safety of the children who are playing in the area or are on their way to and from the schools or the park. I am certain that someday soon a child will be hit by a car on 49th Street.

I believe that putting a stop sign at the corner of 49th Street and 34th Avenue would help to slow the traffic at the intersection nearest the schools and the park.

If you would like to discuss the situation with me, you may telephone me at home. My telephone number is 555-1234.

Thank you for your attention to this important matter.

Yours sincerely,

Claude Marchand
Claude Marchand

Your address may be different from the one in the sample letter. Did you remember to write the date below your address?

The mayor's address and the salutation should be exactly as it is shown in the sample letter. Notice the colon at the end of the salutation. Notice too that there are no punctuation marks at the end of each line of the addresses.

The body of your letter will, of course, be quite different from this sample. Your letter may be shorter and have fewer paragraphs, and you may have made up different details to support your stand.

Did you include in your letter all of the details from the assignment question? Is your letter clearly written? Is it polite? Did you edit and proofread it? Did you include any abbreviations? Most people feel that there should be no abbreviations in a formal letter – not even in the addresses. Notice that at the beginning of the second paragraph of the sample letter 49th Street *is written as* Forty-ninth Street. *Numbers at the beginning of a sentence are always written out.*

You may not have included a telephone number for the mayor to call you. This is optional; however, it is a good idea to include it. It shows the mayor that you really feel strongly about this issue and are willing to provide additional information.

You may have used a different closing, but you should remember to capitalize the first word and to put a comma at the end of the closing. Print (or type) your name below your signature. This is very important because the reader might not be able to read your signature.

Enrichment

1. Suppose that you are applying for a job. Make up a list of questions for the perfect job interview. Each question should be designed to show that you are the best-qualified person to fill the job. Perfect questions should play to your strengths; even possible weaknesses should appear as virtues.

   For example, if you love animals, you might have the employer ask a question that suggests your love of animals is an important requirement for the job.

   If you are very slow at doing things, you might have the employer ask if you are a methodical, thorough person who doesn't like to make mistakes.

   Compile a list of seven to ten questions which allow you to show the employer just what a perfect employee you would be.

   After you have compiled these questions, you might want to work with a partner and tape record or videotape your interview. Try to show with your clear voice and confident manner that you are the only one for the job.

As an alternative, you might want to have some fun by thinking of questions that would show you to be the worst possible candidate for the job. Think of questions that would show you have the wrong educational background, work experience, interests, attitudes, and personality. For example, if you are a quiet, thoughtful person who likes to keep to yourself, you might be applying for a job as an auctioneer or a professional wrestler. It's up to you.

2. Think of a favourite TV show. What does the main character do for employment? Do you ever see him or her doing this job on the show? How would you describe his or her job based on what you see of it during the show? For example, if the main character is a doctor, what sort of doctor is he or she? Does he or she ever practise medicine, or does he or she always seem to be hanging around the house waiting to be the perfect parent to his or her children? Write an employment advertisement for this person's job based on what you see of it during the show.

   For example, if you were to look at one of the many private investigators on TV, you might write the following ad:

   > Wanted: handsome hunk to solve difficult crimes on a weekly basis. You must be prepared to be mindlessly violent, yet sensitive. Each week you will be required to kiss beautiful women and be knocked unconscious, though not at the same time. You must also have the ability to appear deeply concerned about whatever you are doing, no matter how nonsensical. Only people with no apparent past or future need apply.

   Go ahead. Use the lines that follow to make up your own want ad for a favourite TV character.

   You might want to present your want ad orally to the group. Or you might want to present a video ad. With a partner, present your own quick clips from the "show" to support your description of the character's job.

Teaching suggestion:

Again, give students the opportunity to videotape their presentations. Encourage them to have fun with the perfect interview exercise. After all, they will seldom have the opportunity to be perfect!

Section 3: Assignment

20

1. Review the Journal entries that you wrote in this section. Choose the entry that you like best and are willing to share. Polish this Journal entry. Write your polished entry on the response pages provided. Before you begin writing, indicate the page number of the topic on which your Journal response is based.

(5 marks)

Evaluation Suggestions

Use the "Scale for Evaluation of Expressive Language" located at the end of this LFM. If you prefer, you can use instead a similar evaluation scale on page 114 in the *Senior High Language Arts Teacher Resource Manual.*

The emphasis is on thoughtful ideas, clearly expressed. The student's answers should show fluency, imagination, and should demonstrate the ability to follow the directions of the assignment.

2. In Activity 5, you were shown the proper format for a formal letter. You were instructed to write a rough draft of a letter on your choice of work-related topics. Now that you have written and revised your draft letter, you can write out a good copy of the letter in the space provided.

(15 marks)

Your assignment will be marked according to the following guideline:

Organization and Mechanics (5 marks): Do you follow the format for the writing of a formal letter? Do you write in paragraphs? Are your sentences complete? Are your spelling, punctuation, and capitalization accurate?

Content (10 marks): Do you establish a formal tone in your writing? Do you explain why you are writing? Do you present your opinion or opinions to your reader? Do you offer supporting details for your opinions?

Evaluation Suggestions

Use the marking guideline that is included in the assignment question.

Final Module Assignment

20

The final assignment for this module is to do a recorded oral presentation of one of your pieces of writing in this module. You may choose to present your formal letter, one of your Journal entries, or even one of the Enrichment activities. Try to choose a piece of writing that allows you to show your voice to good advantage.

Once you have chosen your piece make sure you practise it several times. Don't simply say the words; imagine that you're actually presenting them to an interested audience. Speak clearly and remember to emphasize key words in each sentence. Before you tape record the passage, make sure you do the vocal warmup you were shown in Module 4, so that you feel relaxed and confident.

At the beginning of your recording, state your name and indicate the page number of your topic in the module.

"My name is _____. My oral presentation for the final module assignment for Module 5 is based on the topic on page _____ of the module."

Your oral presentation will be marked according to the following guideline:

Oral Presentation: Is your voice clear? Does it have the right tempo (not too fast, not too slow)? Do you emphasize important words with your voice? Do you make the content of the passage interesting to your listeners? Does your voice convey the meaning and emotion of the words? Finally, how well does your voice reveal the characteristics of a good speaking voice, as outlined on page 307 of your textbook, ***Fast Forward***?

Before you submit your Student Response Audiocassette for evaluation, rewind the tape to the beginning of your recording. Make sure that your name is clearly written on the cassette label.

Evaluation Suggestion

Use the marking guideline that is included in the assignment question.

ENGLISH 13

GOING THE DISTANCE

LEARNING FACILITATOR'S MANUAL

Distance Learning

MODULE 6

Alberta EDUCATION

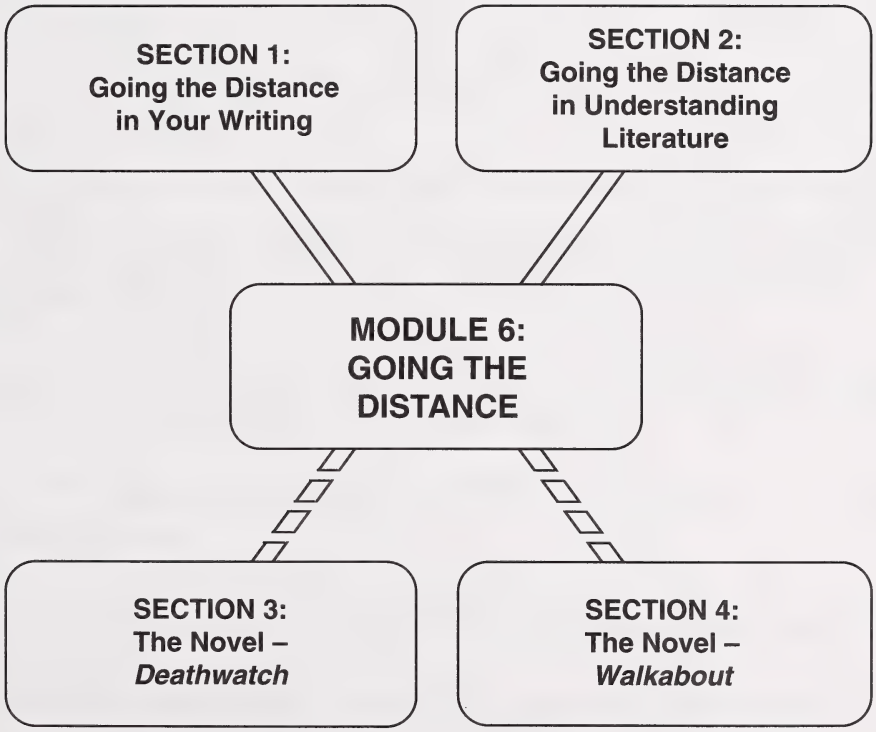
Module 6: Going the Distance – Overview

The two novels in this module, one of which students will choose to study, are both about survivors who must go a great distance to ensure their survival.

In Section 1, students will examine the writing process. In particular, they will work on the seven steps to becoming a better writer.

In the second section, they will review and attempt to improve their understanding of literary forms in preparation for their work on the novel. The readings here will also prepare them for the novels by focusing on characters who must try to survive in confusing and seemingly hostile environments.

In the last section, they will read and study one of the two novels. They will learn the similarities and differences between the novel and other literary forms. More importantly, they will attempt to explore links between the world of the novel they read and their own thoughts and experiences. The emphasis here will be on personal response rather than on any mastery of literary terminology.



Evaluation

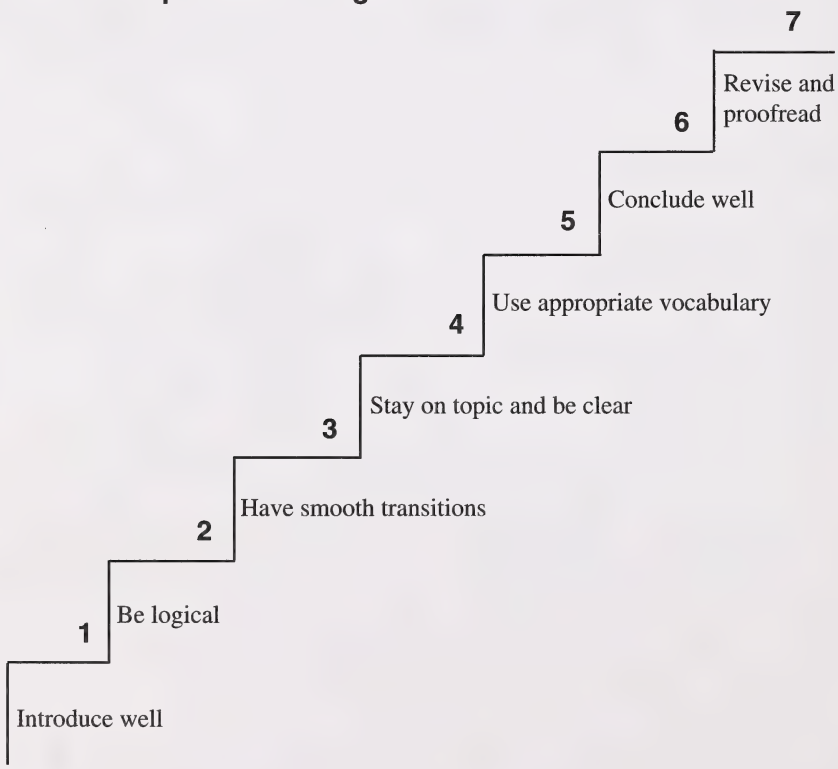
The evaluation of this module will be based on three section assignments (students will choose either Section 3 or Section 4) and one final module assignment.

Section 1 Assignment:	**25%**
Section 2 Assignment:	**30%**
Section 3 Assignment:	
or	**35%**
Section 4 Assignment:	
Final Module Assignment	**10%**
Total:	**100%**

Section 1: Going the Distance in Your Writing

By the end of this section, students should understand and be able to follow the seven steps to becoming a better writer. The diagram of the seven steps appears below. Students should look at it carefully before they begin the activities. If they follow these steps, they should see improvement in their writing.

Seven Steps to Becoming a Better Writer



Section 1: Activity 1

1. Suppose that you have been assigned to write a paragraph on each of the following topics. Write the first sentence of each paragraph. Your sentence should not only capture the reader's interest, but it should lead directly into the topic of your paragraph.

   Answers will vary. Here are some possibilities.

   a. your most recent vacation

      When I drove to Regina last summer, I was glad that I had thrown all my tools in the trunk.

   b. your favourite type of music

      In the type of music I like, the meaning of the words is just as important as the rhythm of the beat.

   c. the thrill of driving your own car

      There is nothing to compare with the feeling of being alone in a car with a set of keys for the first time.

   d. the problem of pollution

      It used to be when I went to the lake, I could look down and count the stones on the bottom.

2. You try it now. Suppose you have been assigned a composition on this topic: your most recent vacation. The assignment length is at least one page. Your task here is to write the first paragraph of the composition.

   If you used the example provided as the basis for your paragraph, you would have taken a logical, step-by-step approach in building up to your last sentence. The last sentence would indicate what you intend to show in the rest of your composition.

Teaching Suggestion

Have students share their ideas for opening sentences with the rest of the group. As well, have them read their paragraphs aloud to the others, so that students can hear a variety of approaches.

Section 1: Activity 2

1. Read the sentences that follows and put them in the right order, so that they form a logical paragraph.

   Raise the car just a little, so that the tire is still on the ground.

   Place the jack in the proper spot.

   You're done!

   Changing a flat tire is really quite easy.

   Look in the trunk for your jack and tire iron.

   Loosen the lug nuts a half turn.

   You can check your car manual for a diagram telling you where to find that spot.

   Now lift the car, remove the lug nuts, and put on your spare.

   Changing a flat tire is really quite easy. Look in the trunk for your jack and tire iron. Place the jack in the proper spot. You can check your owner's manual for a diagram telling you where to find that spot. Raise the car just a little, so that the tire is still on the ground. Loosen the lug nuts a half turn. Now lift the car, remove the lug nuts, and put on your spare. You're done!

2. Now test your ability to put your thoughts together logically. On the lines that follow, write a paragraph that explains how to do something (for example, explain how to bake something, play a game, or put something together). Make sure the steps are in the right order and your instructions are clear.

   If you want to see how good a job you did, have a friend follow your directions exactly. If your friend can follow your instructions, then you have succeeded.

3. Following are four sentences. After each sentence write another sentence that logically and smoothly follows the one provided. Try to use some of the transitional words in the list that you have just read.

   Answers will vary. Here are some possibilities.

   a. There's a song on the radio that I really like.

      There's a song on the radio that I really like. Nevertheless, I'm going to shut off the radio.

   b. Before you fry the eggs, make sure the pan is hot.

      Before you fry the eggs, make sure the pan is hot. However, don't let it get too hot.

c. I remember a time I saw even more mosquitoes than we have now.

I remember a time I saw even more mosquitoes than we have now. That time was the "mosquito summer" of 1983.

d. I read every story in the text.

I read every story in the text. Still, I don't think I can remember any of them.

Teaching Suggestion

Have students read their explanations aloud to a partner, preferably one who does not know how to do the activity. The partner can offer advice about the clarity of the explanation.

Section 1: Activity 3

JOURNAL

In your Journal respond to the following ideas.

Have you ever seen a film that contained a scene or several scenes that did not appear to belong in the film? Or, worse, have you ever seen a film that was so bad that it seemed to jumped senselessly from scene to scene, place to place, action to action? Name a movie that fits either of these categories and describe the problem or problems as you see them.

Teaching Suggestion

The Journal idea could lead to a discussion about unity and coherence in recent movies that the group has seen. Have the group pick a film which they didn't particularly like and let them pick out problems with unity and coherence. How might they have improved the film?

Using the dictionary, thesaurus, or your own ideas, choose a more effective word than the one provided.

For each of the words there are many synonyms that you could choose from. Some of the words also have more than one meaning. Compare your choices to the ones that follow.

For example:

piece	***crumb***
change	***alter***
many	***frequent***
smart	***intelligent***
ghost	***apparition***
careful	***cautious***
curve	***twist***
great	***amazing***
nice	***courteous***
bad	***evil***
laughed	***giggled***

Section 1: Activity 4

Following are three introductory sentences for three paragraphs. Your job is to write the conclusion for each one by saying something logically connected to the introduction. An example has been done for you.

I caught a souvenir puck at the hockey game.

It was worth the black eye.

Answers will vary. Here are some possibilities.

1. I didn't want to ride the roller coaster, but I also didn't want to be called a chicken.

   Next time, I may prefer being called a chicken.

2. I told my uncle to use the tractor instead of the dynamite.

   Not wanting to destroy any more buildings, he finally used the tractor and got the job done.

3. When the car broke down, it was midnight and thirty below.

   I had never been so happy to feel heat in all my life.

Teaching Suggestion

Again, have students read their introductory and concluding sentences aloud to give them a variety of possibilities.

Section 1: Activity 5

Try revising, editing, and proofreading the paragraph that follows. You will find the paragraph has errors in unity, coherence, word choice, sentence construction, punctuation, grammar, and spelling. While you read the paragraph, you should have a pencil in hand so that you can circle errors, cross out inappropriate words or sentences, and draw arrows if you feel words or sentences should be shifted. You may write your revisions in the margins.

After you have finished making your improvements, write a revised version of the paragraph in the space provide. Write a paragraph which contains only sentences that deal with the topic. Eliminate anything that you feel detracts from the unity and coherence of the paragraph.

How Romeo and Juliet Could Have Survived

If Romeo and Juliet was more senseble, they would lived longer. The play by William Shakespeare. Romeo was from, the Montague familey, Juliet was from, the Capulet familey. They fueded fro years when Romeo met Juliet. Then they fell in love, they hardly knew each other. Then right away they decides to get merried. But their parents can't know. Or there would be big trouble. Thats were R and J were wrong. Should have told their parents and face the music. Because what did happen to the two lovers was worst than if they told their parents. No one should get married anyway unless they know someone for a while. There are to many divorces today anyway. They should have slow down and got to know each other a little while then there parents would of got use to the idea. Maybe then the feud would of ended. This was a paragraph on Romeo and Juliet and why they would have lived longer if they showed some brains.

Answers will vary slightly. Here is one revision:

How Romeo and Juliet Could Have Survived

If Romeo and Juliet had been more sensible, they would have lived longer. William Shakespeare's play is a story about Romeo, from the Montague family, and Juliet, from the Capulet family. The two families had feuded for years. When Romeo and Juliet met, they fell in love. Although they hadn't known each other very long, they decided to get married. They felt that their marriage had to be kept secret from their parents, or there would be big trouble. Romeo and Juliet were wrong; they should have told their parents and faced the consequences. What did eventually happen was worse than what would have happened had they told their parents. Romeo and Juliet should have been more patient and should not have married in haste; then their parents might have adjusted to and accepted their relationship. The feud might even have ended. Had Romeo and Juliet used more wisdom, they might have lived long and happy lives together.

Teaching Suggestion

Have students proofread and revise their Activity 4 Journal response. You might want them to read their rough draft to a partner. Reading aloud can help students be more objective about the strengths and weaknesses of their writing.

Section 1: Follow-up Activities

Extra Help

Do one or both of the following questions.

1. Explain the terms *unity* and *coherence* and how they apply to writing good paragraphs.

   Unity *means writing about one topic and not straying from it.* Coherence *means being clear and making sense. A paragraph written with these factors in mind will be clearly written with ideas that the reader can understand.*

2. What are the purposes of revising and proofreading?

   When you revise, you check if your choice of words is effective. You should also check to see if your composition is unified and coherent. When you proofread your work you should be checking to see if your spelling, punctuation, and grammar are correct.

Enrichment

Do one or both of the following.

1. Suppose that you are a news reader for a local radio or TV station. Write a news item that you might read on the air. It should be brief (only a paragraph) but interesting. The introduction should capture the reader's attention ("A burglar got a surprise early this morning when he tried to break into a south-side home by climbing down the chimney"). The body of the news item should explain what happened. ("The chimney, it turns out, was a little narrower than the burglar thought…") Try to sum up the story with a punchy closing sentence ("Before arresting the man, police made him pay the cleaning company for his safe removal from the chimney").

   After you have finished writing your news item, try tape recording or videotaping it. You might want to join forces with a partner and create an entire news report.

Teaching Suggestion

Give students the opportunity to tape record or videotape their news reports for their group. Evaluate each student's work for its ability to capture the audience's interest, and for its unity and coherence.

2. In order to understand unity and coherence in writing, it helps to be able to recognize when a piece of writing is disunified and incoherent. Earlier in this section, you had to explain how to do something, such as bake a cake. This is relatively easy to do if you know how to bake a cake – but what if you don't? In this exercise, choose an activity you know nothing about and try to explain how to do it. Even though you know nothing about the topic, pretend you are an expert.

   You can do this exercise a number of ways. You can write your instructions in a paragraph or you can present them orally to a partner or a group or record your instructions on a cassette tape. If in a group, you might want to choose topics out of hat (the more obscure the better). The fun of this exercise is to keep a straight face while pretending to be a know-it-all about your topic.

   The purpose is not to humiliate yourself or others because of lack of knowledge. Therefore, you might want to choose strange topics that no one in your group could possibly know much about. Remember, the fun here is in pretending to be an expert.

Teaching Suggestion

You might want to vet the topics. The intent here is not to humiliate students by exposing their lack of knowledge. It is to let students have some fun pretending to be knowledgeable about a topic about which they know nothing. Therefore, you might want to choose topics about which no one could be expected to know anything (e.g., how to cook a new type of food, or how to care for a new type of animal, or how to prepare for a holiday in a previously-unknown country).

Section 1: Assignment

25

1. Review the Journal entries that you wrote in this section. Choose the entry that you like best and are willing to share. Revise, edit, and proofread this Journal entry. Write your polished entry on the response pages that follow. Before you begin writing, indicate the page number of the topic on which your Journal entry is based.

(10 marks)

Evaluation Suggestions

Use the "Scale for Evaluation of Expressive Language" located at the end of this LFM. If you prefer, you can use instead a similar evaluation scale on page 114 in the *Senior High Language Arts Teacher Resource Manual.*

Extend the marks given to ten. The emphasis is on thoughtful ideas, clearly expressed. The student's answers should show fluency, imagination, and should demonstrate the ability to follow the directions of the assignment.

2. Write a paragraph on **one** of the following topics:

   A. Discuss your favourite story in either *Accelerate* or *Fast Forward* and explain why it is your favourite.

   B. Choose a character from any story in the two texts and explain what he or she is like.

Your composition will be marked according to the following guideline:

Organization and Mechanics (7 marks): Your composition will be graded for a good introduction and conclusion, unity, coherence, good choice of words, smooth sentence transitions, as well as correct spelling and punctuation.

Content (8 marks): Do you address the topic? Do you make interesting comments about the story or the characters? Do you support your comments by referring to details in the story?

(15 marks)

Evaluation Suggestion

Use the marking guideline that is included in the assignment question.

Section 2: Going the Distance in Understanding Literature

In the next section, students will be expected to read one of two novels. Both novels are stories of adventure and suspense, involving characters who must struggle to survive in hostile environments. In both novels, characters discover resources in themselves they never knew they had.

Whichever novel is read, it is worth asking, "Why did the writer decide to create a novel?" Why, for example, didn't he or she turn this material into a play or a story or a poem? If the novel is based on actual events, why didn't the writer simply write an article for the newspaper telling what actually happened? In other words, what has the novel got to offer that other forms of literature can't match?

So far in this course students have studied four types of literature: non-fiction, poetry, drama, and the short story. Before they begin their study of the novel, it is worth reviewing these forms, so that they can look at similarities and differences between the novel and other forms while they are reading their novels.

Section 2: Activity 1

1. Suppose that you work for a newspaper or TV station. You have been given the task of reporting this particular accident. You have gone to the scene to find out all the facts. Begin by writing answers to the six basic questions of good reporting: *who, where, when, what, why* and *how*?

   Obviously, your answers will be different from everyone else's. Suppose, for example, you decided to write about the story of an actual airplane crash in the Arctic. Your answers might take the following line.

   a. Who and what was involved in the incident?

      You would identify the pilot and the passengers on the plane. You might also mention the person who found the survivors or the rescue workers who first arrived on the scene. You might also mention the various groups who took part in the search.

   b. Where did it happen?

      You might identify the flight route of the plane. For example: "The plane took off from Edmonton en route to Inuvik, but it crashed on a treeless, snowy plain three hundred miles south of Inuvik."

   c. When did it happen?

      Tell the reader when the event happened. The time of year may also be important. For example: "The fact that the plane crashed in late winter in the Arctic made survival after the crash more difficult for the passengers."

d. What happened?

In this case, the plane suffered engine failure and had to make an emergency landing. Fortunately, there was still enough light for the pilot to be able to find a suitable landing spot on a frozen lake. The plane broke apart on impact, and there were numerous injuries among the passengers but everyone survived the crash. The hard part was to survive the cold weather until help arrived.

e. Why did the accident happen?

The crash is still being investigated by Transport Canada officials, but a clogged fuel filter is suspected to have caused the engine failure.

f. How did the survivors respond?

Interviews with some of the survivors show there was no panic. People worked together. First aid was administered to the injured, and a makeshift tent was built in the wrecked fuselage of the plane. Through the night, people huddled together to keep warm and talked to keep up their spirits. They believed if they could hang on for twenty-four hours they would be rescued, and they were right.

2. Were you able to interview anyone? Write down two to three opinions from people who were at the scene that add to or clarify the facts you have found so far.

   In this case, you would probably interview survivors to find out what happened. For example, you might hear about the ways in which everyone pulled together. You might hear about the brave crew, who treated the injured and organized the rest. You might also have a comment from the rescue crew about the challenges they faced in locating and reaching the crash site.

3. Once you have found enough information, try turning your facts into an article. Remember the format. Put all the important information in the first part of the article. Use the paragraphs that follow to supply additional details, including quotes from witnesses. It may help you to write the article as if the event has just happened and yours is the first report from the scene.

   Now write your article.

   If you are having difficulty putting your facts into sentences, then pick up a newspaper and see how the professionals do it. Read a number of articles, so that you can see a range of ways to write your article.

Teaching Suggestion

You might want to bring in some newspapers, so that students can look at various examples of a newspaper article. Once their articles are written, give students a chance to practise or perform the second part of the assignment: presenting the article as a radio or TV news item.

Section 2: Activity 2

1. Look at the first stanza of the poem. What sort of work did these non-English-speaking people do for the most part?

   The poet writes that the immigrants plowed their "old languages/into the deaf soil." These lines suggest that the immigrants worked on the land; that is, they were farmers. The line "anglican rhythms of the factories" may suggest they were also factory labourers.

2. According to the poet, these people worked hard and raised proud English-speaking children. What, unfortunately, seems to be the attitude of these children to their parents?

   The poet states the children grew up as typical Canadians; as a result they seemed strange ("foreigners") to the parents. The children were "proud" of their ability to speak English and they were "ashamed" of their parents' language because it was "outgrown" or old-fashioned. Worst of all, the children seemed ashamed that their parents spent their lives working with their hands; the children, apparently, do not intend to be farmers or labourers.

3. Based on your reading of this poem, what advice might you give the children of such immigrant parents?

   Answers will vary here. You might tell the children not to be so proud that they fail to appreciate their parents' sacrifices. Yes, the children may have more schooling and better English, but each parent has a life's worth of accomplishment. The poet describes the immigrants' labour as "fluent," meaning that their work spoke well for them, better perhaps than a knowledge of English ever could.

Teaching Suggestion

Beginning with Section 2, students will be doing creative writing about themes associated with the two novels: fear, isolation, the will and struggle to survive, the closeness to nature, the need to re-define one's identity and values in a changed environment, etc. The Final Module Assignment will ask students to select and polish two or three pieces of creative writing they have done for this module. You might want to give them a head start on their creative writing by assigning a poem on one of these themes.

Section 2: Activity 3

1. Think back to the Journal entry you wrote about a real accident or disaster. Do you think this story would be better as a short story or as a novel? Why?

   Answers will vary here. You may say the event you described would be best as a short story. For example, it may be about a single event – a crash and a rescue, for example. A short story could focus on the excitement of the actual event. Or, you might decide your event would be better as a novel. For example, it may be important to get to know the people in the story, so that we care about what happens to them. In describing your event, you may need to describe many different scenes involving different people. For example, the Edmonton tornado of 1987 affected thousands of people. You might want to follow the stories of many different people. You would need to look at the aftermath of the tornado as well. What happened to everyone's lives in the weeks and months after the disaster? It would be impossible to tell such a wide-ranging story in a few pages.

2. In a group or by yourself consider the story, "Running with Marty," which you read in Module 3. Suppose that you were given the job of expanding this story into a novel. What questions would you like to see answered in your continuation of Elizabeth's story?

   "Running with Marty" leaves the reader with many questions about Elizabeth and her situation. Some of them are

   - *Will she be able to work out her problems with her parents?*
   - *What will happen in her relationship with Marty?*
   - *Will she and Valdeen become friends?*
   - *Will she run away from home?*
   - *Will she go to a family counsellor?*
   - *Will she suffer some kind of emotional collapse?*

3. How does this story differ from the usual sort of murder mystery you might watch on television? Make a list of the differences below.

   In a conventional murder mystery, the wise policeman or detective sifts the clues of the case and discovers the murderer. Here, the murderer is known to the reader and the policemen are not very wise. Usually, the audience wants to see the murderer get caught, but here the reader sympathizes with Mary Maloney and her efforts to get away with murder. Usually, a murder mystery is very serious and tense, but in this story events are described in an almost casual way (the actual murder is dealt with in a sentence). Most of the policemen know Mary well, making the investigation seem equally casual. Instead of developing suspense, the story turns comic when the policemen unknowingly decide to eat the murder weapon. All in all, the story is not a typical murder mystery in its details.

Teaching Suggestion

You might want to have students choose their own short stories, preferably stories that deal with one of the themes that will be echoed in the novel section Each student could choose a story and then report to the group about the story. For example: What is the main event around which the story is built? What did the student like most about the story: the action? the characters? Would the student recommend the story? Why or why not?

Section 2: Activity 4

1. Unlike most plays, "Survival in the South" has a narrator who turns out to be the author speaking directly to the audience. What do you think is the purpose of having a narrator for this play?

   The narrator is Minnie, looking back on her arrival in the south. The narrator is an older, wiser version of the naive girl of the play. Her purpose is to give some background about Minnie and her life, so that the audience can better understand what the young Minnie is going through. The narrator is also able to comment on the scenes between Minnie and other people. The effect is often humorous. For example, when young Minnie is bewildered by fast-moving, fast-talking people like Jane, the narrator says what the younger Minnie is thinking: "This girl is out of control."

2. Make a list of some of the problems that threaten to overwhelm Minnie.

   Minnie encounters a long list of problems, both large and small. Some of these include

   - *It's too hot.*
   - *The pavement hurts her feet.*
   - *There are too many people, rushing around in all directions.*
   - *The pace of life is too fast; she can't keep up.*
   - *She can't find her way around.*
   - *She doesn't know anyone; she's homesick.*
   - *She's not used to seeing people look so sad.*
   - *She's not used to keeping a schedule; there are too many things to remember.*

3. You have been given the job of mounting a production of "Survival in the South." Based on your reading of the play, do you think it would be most effective as a radio play, a theatrical play, or as a film for television? Choose one, and explain the reasons for your choice.

   All three treatments could do justice to Minnie's story. For example, the play could work well as a radio play (it would be cheaper to produce, too). The focus here would be on Minnie's reactions – her statements and thoughts.

   It could also work well as a live play. In this version, you would emphasize the scenes with the people she meets and show her bewilderment, which might be more convincing for an audience than simply hearing about it.

   If you had enough money, a film treatment could work well, too. Here, you could show society the way Minnie sees it. You could show speeded-up pictures of traffic moving and crowds of people walking, as well as pictures of endless tall buildings looming over her. You could also speed up conversations, so that they sound like babble to Minnie. You could intersperse these shots with flashbacks to Minnie's community in the Arctic – tranquil, almost-still pictures which make the speed of life down South seem that much more frantic.

Teaching Suggestion

To supplement the group's study of "Survival in the South" you might want to have students research what life is like today in an average Inuit community. Have each student research the role of a member of the community. What would the person's skills be? How might the person spend a typical day? One student from the group would be assigned the role of "visitor from the South." This person would arrive and interact with the "members" of the community. Afterwards, you could discuss what happened in the role-play exercise and discuss similarities and differences between Inuit communities and communities "down South."

Section 2: Follow-up Activities

Extra Help

1. In this section, you have seen that each form of literature – non-fiction, poetry, short story, drama, and novel – has its particular emphasis. To review what you have learned, match each of the following forms with its particular focus:

iii	a. non-fiction	i. expresses the feeling or mood of a moment in all its fullness
i	b. poetry	ii. describes characters and events over a period of time; is able to follow the growth of and changes in characters in response to their experiences
iv	c. short story	iii. gives and explains the facts of actual events
v	d. drama	iv. describes the action of a single fictional event and its conflicts as fully as possible
ii	e. novel	v. conveys a fictional event or events through character's speeches and actions

2. Poetry is often regarded as difficult because it attempts to express things that are difficult to put into words. In Activity 2, you were given a Journal idea to write a poem. As you tried to find the right words to express your particular idea, or feeling, or mood, you probably tried to imagine (visualize) a picture of what you were trying to say as well. Try making a drawing of what you are trying to express in your poem. Or, go through magazines or books until you find a picture which captures the particular mood or feeling or idea.

   Your picture does not have to tell a story, but it should capture the particular feeling or mood you are trying to express.

Enrichment

1. Try adapting one of the works you have read in this course into another form. For example, try translating the feelings of Elizabeth in "Running with Marty" into poetry. Or, try translating the conflict between parents and children shown in "The Immigrants" into a scene in a play. What sort of newspaper article could be written about the case of Adela Strangeworth in "The Possibility of Evil"? Could you write a short story showing what happens next to the young woman in "Survival in the South"?

   If you can, read aloud your adaptation to a partner or a group. Explain which particular aspect of the work you attempted to highlight in your adaptation.

2. In "Survival in the South," Minnie Aodla went south to find new opportunities, but she encountered a strange and overwhelming culture. Show your understanding of Minnie's experience by reversing the roles. Suppose that a person with no knowledge of Inuit life has just been hired to work in the Arctic in an Inuit community. This person will be the only non-Inuit person in the community. Suppose this person has just arrived. Describe his or her first day in the new community. You may want to write your description in the format of a diary entry, or a letter home, or a story, or as a scene from a play or radio play.

   Of course, if you yourself know nothing about Inuit culture, it might be a good idea to go to your library and find some information about modern life in Inuit communities. Otherwise, the Inuit community the newcomer enters may not be any different from the one he or she left behind.

   Responses to the new community will vary here. The newcomer may be totally bewildered by the lifestyle he or she encounters. Or, the newcomer may be surprised at how much Inuit society resembles the society he or she has just left. The response depends on the individual and his or her expectations of and level of empathy for Inuit culture.

Teaching Suggestion

If you can, give students the opportunity to present or videotape their adaptations of works previously studied in the course. Afterwards, you might want to discuss what is gained and lost by adapting the particular form of literature to a different form.

Section 2: Assignment

30

1. Review the Journal entries that you wrote in this section. Choose the entry that you like best and are willing to share. Revise, edit, and proofread this Journal entry. Write your polished entry on the response pages that follow. Before you begin writing, indicate the page number of the topic on which your Journal entry is based.

(10 marks)

Evaluation Suggestion

Use the "Scale for Evaluation of Expressive Language" located at the end of this LFM. If you prefer, you can use instead a similar evaluation scale on page 114 in the *Senior High Language Arts Teacher Resource Manual.*

Extend the marks given to ten. The emphasis is on thoughtful ideas, clearly expressed. The student's answers should show fluency, imagination, and should demonstrate the ability to follow the directions of the assignment.

2. In Activity 1, you were told to write a news report about an actual incident in which lives were placed at risk (for example, an accident or a disaster). You were told to write a rough draft using the format for a news article outlined in Activity 1. If you are satisfied that your rough draft meets the requirements of the assignment, then you may write your good copy of the article on the response pages that follow.

   After you have finished writing your good copy, make a tape recording of the article. Try to read it the way you would if you were delivering it as part of a TV or radio newscast. In other words, try to capture the listener's attention with your voice.

   Your assignment will be marked according to the following guideline:

   Content (10 marks): Do you convey your information in a way that captures the reader's attention? Does your article objectively and logically answer the questions that would be in a reader's mind? Does it contain quotations to show that you interviewed people at the scene?

   Organization and Mechanics (5 marks): Have you followed the format for writing a news article? Do you arrange your material so that it flows smoothly and makes sense to the reader? Have you paid sufficient attention to correct spelling, punctuation, and grammar? Are your sentences complete?

   Oral Reading (5 marks): Does your voice reinforce the importance of the events? Do you speak your words clearly, at a suitable rate of speed, and with appropriate emphasis?

   (20 marks)

Evaluation Suggestion

Use the marking guideline that is included in the assignment question.

Section 3: The Novel – *Deathwatch*

Note: Students will complete **either** Section 3 **or** Section 4.

In this section, students will read and study the novel *Deathwatch*. *Deathwatch* is a fast-moving story about a life-and-death struggle between two men. It is also a story in which the *setting* plays a major role in the development of the *conflict.*

The emphasis in this section is on reading for interest and enjoyment. Students will also find that there is more Journal writing than usual in this section. Because of this, they will be asked to polish two of their Journal entries and write them into the Assignment Booklet at the end of the section. Some of the Journal ideas will ask them to write about their responses to characters and events in the novel; others will ask them to relate incidents in the novel to incidents in their lives. Throughout the section, students will be encouraged to connect the story to their own views and experiences.

Section 3: Activity 1

*Let's review. What do you know about the differences between the **novel** and the **short story?***

So far I know that a novel _____

_____

_____

Go ahead. Fill in the lines for the student.

The novel is longer and can cover many events over a longer period of time. The writer can also show characters in greater depth as they develop during the course of events.

Teaching Suggestions

As an introduction to the novel, you might want to show a film dealing with survival in a harsh environment. In the film classic, *Laurence of Arabia*, there are some exciting desert-crossing scenes which give a sense of how difficult conditions in a desert can be. You might ask students to do some research about the problems well-trained soldiers encountered in the desert during, for example, the Persian Gulf War and World War ll.

In beginning the novel, you might want to take turns reading the story aloud for the first few pages, or until you reach the initial incident. Perhaps have one student read the narration and two other students read the speeches of Ben and Madec.

Section 3: Activity 2

1. **Madec**

   a. Madec is allowed to shoot one trophy sheep. When he takes aim and fires before being certain about his target, what does this tell you about his character?

   It might tell you that he is a careless, irresponsible man, who prefers killing to the so-called thrill of the chase.

   b. When he tries to cover up the fact that he killed someone, what else does this tell you?

   It might tell you that he is without morals, and would probably not hesitate to kill again.

   c. From this incident, what can you assume about his ability with a gun?

   You can presume that he is very capable with a gun.

   d. Madec is a clever man. How is this shown in his decision to leave Ben rather than shoot him?

   If Ben were found dead with a bullet in him, it would be reasonable to assume Madec shot him, since Madec was with him. But if Ben dies of thirst in the desert, no one will be able to prove that Madec was responsible.

2. **Ben**

   a. Even before anything happens, Ben has decided that he and Madec are very different people. How is Ben different?

      In their conversations, Madec likes to come across as a bigshot. He enjoys the idea of killing. Ben is much more low-key and reserved in what he says. Unlike Madec, he takes the time to enjoy his surroundings.

   b. Ben's response to the killing shows you a lot about Ben's character. Explain.

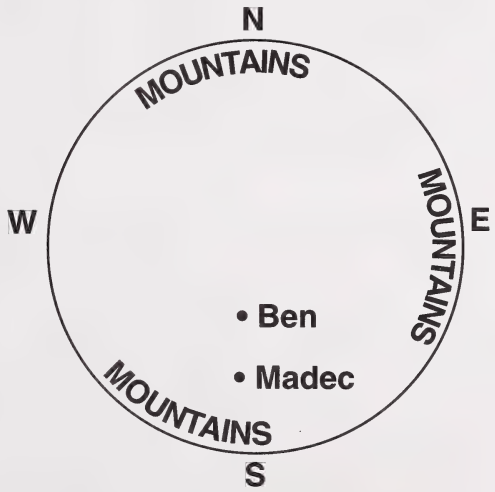
      Ben is a decent, honest person. He wants to do the right thing, which is to take the body of the prospector back to the authorities.

   c. Ben left his rifle willingly with Madec, and then he heard two shots. Even then, he was not suspicious of Madec's intentions. What does that tell you about Ben's character?

      Ben trusts people until he is given reason not to trust them. He is not suspicious by nature. You might be inclined to call him naive. It is hard to imagine anyone trusting Madec for a second.

3. In the space that follows, draw a rough sketch of the location, as if you were seeing it from an airplane. Pretend the airplane is very high up, so that you can show how far Ben has to walk to get to the safety of the surrounding mountains. Use a dot to indicate where Ben and Madec are.

   Your sketch should look something like this:



Ben is in a large, bowl-shaped area, surrounded on all sides by desert, with mountains around the rim. To the south, Madec lies in wait for Ben. To the north, east, and west there is only desert to cross.

4. How is Ben trapped by the **geography** of the area?

   If Ben tries to escape north, Madec cannot see him; however, the hundred miles (160 kilometres) of desert would be impossible to cross. If Ben goes east or west, Madec could easily see him. The only temporary safety lies in staying near where he is.

5. Ben quickly realizes that he is in an almost hopeless situation because of the intense heat and his lack of water. Why doesn't he just go to Madec and say that he will go along with Madec's wish to forget about the killing of the prospector?

   Ben has already made his feelings clear to Madec. If he changed his mind now, Madec would not believe him, knowing that Ben would still do what he felt was right when he got back to town. Madec would still rather see him dead.

6. Ben at first feels a little confidence about his chance for survival because he is more experienced in the desert than Madec is. In fact, he refers to Madec's "mistakes." Unfortunately, Madec is smarter than Ben thinks and anticipates what Ben might do. Give an example of where Ben thinks Madec has "slipped up," but where, in fact, Madec has beaten him to the punch.

   Madec beat him to the punch by finding the prospector's camp before Ben did, by taking the prospector's clothes, and by destroying a water supply that Ben had planned to use.

7. You find out early in the novel that both men are determined as well as mentally and physically capable of surviving in very tough conditions. How does knowing this information shape your expectations of the plot?

   It is important to realize that both men are tough, clever, and capable; this way the struggle between them is not one-sided and it is difficult to predict how their conflict will turn out. This helps to increase suspense in the story.

8. In order to understand the action clearly, it helps to be able to understand the language of the desert. Using context clues or a dictionary if you need to, define these words as you come across them in your reading:

   a. arroyo – *dry mark indicating a stream had been there*

   b. crevice – *a crack in a rock or mountain which can be small or large*

   c. magma – *melted rock*

   d. basalt – *a dense stone*

   e. pumice – *sand-like volcanic rock*

f. breccia – *sharp stone*

g. pinnacle – *the top*

h. butte – *a large hill or small mountain with steep sides*

i. saguaro – *a big cactus*

j. sotol – *desert plant*

k. yucca – *desert plant*

Teaching Suggestion

Try to generate group discussion about the novel, as such discussions may help students develop ideas for their Journals. For example:

- Compare Madec to villains in recent films or TV shows. Is he too much a villain to be believable?
- Is Ben too value-conscious to be believable?
- Have students talk about the importance of fear as a driving force in accomplishing tasks (e.g., Ben's climbing of the butte). Perhaps students could share stories about fear making them or others accomplish things that didn't seem possible.
- Ben debates whether to eat a lizard. Suppose your group were lost in the Alberta woods without any tools or weapons – make a list of possible items you might eat to ensure survival.

Section 3: Activity 3

1. What is the initial incident in *Deathwatch*?

   The initial incident, the incident that starts the story, is Madec's shooting of the prospector.

2. In Module 3, you learned about the three types of conflict. In *Deathwatch* two of the three types of conflicts are strongly evident through most of the novel. What are they?

   The main conflict is man against man. Madec wants Ben dead so that he won't tell the police about the killing of the prospector. There is also the conflict of man against his environment. Ben must try to find food and water in order to stay alive in the desert.

3. In a small group, or by yourself, make a list of the complications Ben faces in trying to defeat Madec.

   A list of complications that Ben faces would include

   - *the impossibility of escape from Madec without adequate supplies of food and water*
   - *the fact that Madec has a gun that will prevent Ben's escape*
   - *the fact that he has no protection against the sun because Madec has taken his clothes*
   - *the fact that his only hope of water requires an exhausting climb up the butte*
   - *the fact that his only hope of survival requires that he must ultimately have to confront and defeat the armed Madec*

4. At what point in the novel did you feel that the worst was over for Ben, and that things could only get better?

   Ben has no hope of survival without water. The effort required to find the water hole almost kills Ben. But he is rewarded; he not only finds water, but food, shade, and rest as well. There is the feeling that the worst is over for Ben. The food and the rest revive him enough to be able to contemplate going after Madec. He even has his first small advantage: he can see Madec, but Madec can't see him.

5. Madec, too, confronts complications. At first, he intends to let the desert kill Ben for him. But then he realizes this may not happen quickly enough. What change does he make in his plan?

   At first, Madec was content to sit back and wait for Ben to die of thirst. But when it becomes apparent that Ben does not intend to die without a struggle, Madec realizes he will have to go after Ben and shoot him.

6. Even after he manages to climb down from the butte, Ben still feels it is too dangerous to confront Madec and his high-powered rifle. At first, he thinks of driving away in the truck. Then he thinks of using his rifle. Why can't he follow through on either thought?

   Madec has no intention of letting Ben sneak away on him. Ben is unable to start the engine because Madec has taken out the key and a vital engine part. The gun also can't be used because Madec has removed a vital part.

7. What does Ben's decision to shoot Madec in the leg add to your knowledge of Ben's character?

   You could say that Ben believes in justice, not vengeance. Even after all he has been through, he cannot bring himself to kill in cold blood. He shoots him in the leg to incapacitate Madec, not to kill him.

Teaching Suggestions

More discussion ideas:

- What is the group's response to Ben's not being more vengeful toward Madec? Is Ben too much of a "good guy?" A vengeful person might have launched an impulsive attack and been shot in the attempt – perhaps Ben is practical enough to keep his emotions in check?

- What might have happened to Ben if he had killed Madec?

Discuss the characters of Madec and Ben by having students role play both characters in different situations – cheating on a test, being asked to give donations to a needy person, playing sports, running for political office.

Section 3: Activity 4

1. What story does Madec tell the police?

   Madec tells the police that Ben shot him with the .22 calibre Hornet. Madec's wounds look as if they could have been caused by a small calibre weapon. Also, Madec got rid of Ben's piece of evidence by throwing it in the garbage.

2. Ben tells the police the truth about what happened in the desert, but they don't believe him. Why not?

   Madec is a wealthy, powerful businessman, who is able to hire high-priced lawyers to defend him. It doesn't make sense that such an important person would do the things of which Ben accuses him. Ben, on the other hand, is a young man of average education, who is not used to having to defend his innocence.

3. What is the real climax of the story?

   The real climax occurs when the doctor holds up the missing slingshot, revealing that Ben really has been telling the truth.

4. In the end, Madec's lies are exposed. Even so, Ben still doesn't want the police to charge him with attempted murder. Can you think of a reason why?

   By this point, Madec is probably like a bad dream to Ben. Most likely, he doesn't want anything more to do with him, including having to testify at a trial for attempted murder. Perhaps, too, his faith in the justice system has been shaken. He may think that, regardless of the testimony, Madec won't be found guilty because of who he is.

5. In order to believe in the world that the novelist has created for you, you must be able to connect emotionally to the story. Pick the two places in the novel where you felt the strongest emotional responses. What were these responses and what caused you to feel them?

   The answers here will be entirely personal. For example, you might say you felt a sense of grim satisfaction when Ben finally wounded Madec with the slingshot. Or you may say you had a feeling of outrage when the police arrested Ben instead of Madec. Can you think of other places where you felt a strong emotional response?

6. Besides being an interesting story, *Deathwatch* also examines values. Where Madec values money, success, and power at any cost, Ben has a contrasting attitude. What kind of code do you think Ben lives by?

   Answers will vary. Compare your responses with these sample student responses. Ben's values include the following:

   - *He thinks that it is okay to hunt animals for food, but not for sport or for a trophy. He does not enjoy being Madec's guide, but he needs the money to continue his schooling.*
   - *He values life. He does not understand why Madec is so determined to kill a bighorn. He is disgusted by Madec for shooting at anything that moves.*
   - *He values treating people fairly. Ben finds Madec's business practices distasteful because Madec not only enjoys outwitting people, but he makes sure he hurts them too.*
   - *He values honesty. He wanted to go to the police when the old prospector was killed. He believes that it is best to tell the truth always.*

   What other things does Ben value?

Teaching Suggestions

Discuss whether the novel should have ended with Madec's capture. What was gained by continuing the story? Discuss, as well, whether it makes sense for Ben's acquaintances to turn against him as fast as they did. Does this happen in real life as well?

As a review activity, you might want to have students write an objective news story about the *Deathwatch* incident.

Section 3: Follow-up Activities

Extra Help

Do one or more of the following.

1. Give an example from the novel of each of the following:

   The following answers are simply examples. There are many examples for each.

   a. a person against person conflict

      Madec deliberately abandons Ben without food or water in the desert.

   b. a person against his or her environment conflict

      Ben must find water somewhere in the desert if he is to avoid dying of thirst.

   c. a complication

      Ben finds that the butte is more difficult to climb than he thought.

2. Suppose that you are a police chief or a judge in Ben's town. Take it upon yourself to tell Madec what he should do, and not do, if he intends to stay out of trouble in the future.

   Generally, you might recommend that Madec should behave more like a human being in the future. You might warn him that people who behave as brutally as he has tend to be treated the same way by others. If you are a judge, you might want to order him to perform community service in his spare time, so that he can try to benefit others for a change.

3. Suppose that you are the casting director of a film version of *Deathwatch*. Your job is to find actors who look the part of Madec and Ben. In the space that follows, draw (or cut out from a magazine) pictures of what you think Madec and Ben should look like. On the following page, explain how the picture reveals the personality of the character.

   Your picture of Madec might show a person with narrow, suspicious eyes, and a sneering expression. Your picture of Ben might show a young person with an open-eyed, friendly expression.

4. Many television shows or films are about characters who must undergo and try to survive difficult ordeals. Try watching such a show on TV and make a comparison chart of the movie character and Ben. Note any similarities in their values and their actions.

   Many television heros are like Ben: people of few words, but friendly to everyone, who never complain even when undergoing great hardships. They are very determined and will go to any length (though they never do anything illegal or unethical) to overcome obstacles.

Teaching Suggestion

Collect the group's pictures of the two characters and place them side by side at the front of the room, so that everyone can compare. Are there similarities in the group's view of Madec, or of Ben? Can a composite picture be created of either man?

Enrichment

1. Based on your reading of *Deathwatch* you should have a better idea of what is needed to survive in the desert. Suppose that you are about to drive across a desert, alone, in your four-wheel drive vehicle. Make a list of items you will need to take with you on your trip.

Item	Reason
• ***water and food***	• ***not readily available in the desert***
• ***sunscreen***	• ***for protection from the sun***
• ***spare parts***	• ***in case vehicle breaks down***
• ***good map***	• ***to avoid getting lost***
• ***gun***	• ***for protection against any Madec-like personalities, signalling for help, and hunting for food***

2. a. What do you think Ben's favourite movie would be?

Answers will vary. The following is one student's opinion about the type of movie Ben might enjoy. You may have a different opinion.

Ben would probably like a relaxed, easy-going film about life in the country setting – perhaps an old western.

b. What do you think Madec's favourite movie would be?

Again, the following response is just one person's opinion. You may have other ideas.

Madec would probably like a film about people who single-mindedly pursue a goal, regardless of the costs. He is probably conceited enough to see himself in the hero.

3. a. Can you say one thing about Madec that is positive?

   It is hard to say anything positive about Madec – although if you had to fight a war, it might be better to have him on your side.

   b. Can you say one thing about Ben that is negative?

   Ben is perhaps too naive. He can recognize the dangers of nature, but not necessarily of people.

4. Did you get thirsty reading *Deathwatch*? Make a list of ten words from the novel that have to do with heat, dryness, or thirst.

   Your list might include such words as sun, desert, cactus, mouth-drying, sand, dust, wind, burning, hot stone, and peel.

5. Try adapting *Deathwatch* as a radio play. For example, you might try writing the scene dealing with the shooting of the prospector. Since this is a radio script, you will have to try to convey setting and character using only sound and speech. Here is a sample opening for your scene:

SOUND	FOOTSTEPS APPROACHING
BEN	Mr. Madec, I think it would be a good idea to have a drink of water. Even if you're not thirsty, you could get dehydrated pretty fast out here.
SOUND	WATER BEING DRUNK
MADEC	You know, Ben, for a guy your age, you know a lot about the desert.
BEN	I don't think anybody ever really knows the desert, except maybe those sheep you're looking for.

A good test of the success of your scene is to play it for someone who hasn't read the novel and see if the person can understand what is going on.

Teaching Suggestions

Have students share their survival lists and explanations with the group. See if a master list of essential items can be created.

Give students the opportunity to play their taped scenes for the group.

Section 3: Assignment

35

1. Review the Journal entries that you wrote in this section. Choose two entries that you like best and are willing to share. Revise, edit, and proofread these entries. Write your polished entries on the response pages that follow. Before you begin writing, indicate the page number of the topic on which your Journal entries are based.

(20 marks)

Evaluation Suggestions

Use the "Scale for Evaluation of Expressive Language" located at the end of this LFM. If you prefer, you can use instead a similar evaluation scale on page 114 in the *Senior High Language Arts Teacher Resource Manual.*

For each of the two Journal entries extend the marks given to ten. The emphasis is on thoughtful ideas, clearly expressed. The student's answers should show fluency, imagination, and should demonstrate the ability to follow the directions of the assignment.

2. Choose **one** of the following topics and respond to it in a well-written composition.

   A. Besides being about survival, *Deathwatch* it is also about justice.

   B. Madec is a character who deserves no respect.

   Your composition will be marked according to the guideline for Section 1, Assignment 2 in this Assignment Booklet.

(15 marks)

Evaluation Suggestion

Use the marking guideline that was used for Section 1, Assignment question 2.

Section 4: The Novel – *Walkabout*

Note: Students will complete **either** Section 3 **or** Section 4.

In this section, students will read and study the novel *Walkabout*. *Walkabout* is an interesting story about two young survivors of an airplane crash who must face the prospect of exhaustion and possible death in a merciless desert. They encounter an aboriginal boy and learn some secrets of desert survival from him; they also learn a valuable lesson about humanity.

The emphasis in this section is on reading for interest and enjoyment. Students will also find that there is more Journal writing than usual in this section. Because of this, they will be asked to polish two of their Journal entries and write them into the Assignment Booklet at the end of the section. Some of the Journal ideas will ask them to write about their responses to characters and events in the novel; others will ask them to relate incidents in the novel to incidents in their lives. Throughout the section, students will be encouraged to connect the story to their own views and experiences.

Section 4: Activity 1

*Let's review. What do you know about the differences between the **novel** and the **short story**?*

So far I know that a novel _____

_____

_____

Go ahead. Fill in the lines for the student.

The novel is longer and can cover many events over a longer period of time. The writer can also show characters in greater depth as they develop during the course of events.

Teaching Suggestions

As an introduction to the novel, you might want to show a film about life in the Australian Outback, in particular the animal life and vegetation. A film about aboriginal life and customs would also be useful.

In beginning the novel, you might want to take turns reading the story aloud for the first few pages, or until students feel comfortable with the story.

Section 4: Activity 2

1. You learn that Mary and Peter are brother and sister; Mary is thirteen and Peter is eight. What is Mary's attitude toward Peter? Find one piece of evidence in the first few pages of the story that shows this attitude toward Peter.

   Mary is very protective of Peter. She feels she must take charge and make the decisions for both of them. At night, she does not sleep at first, because she feels it is her duty to stand guard.

2. The story's first setting is the site of the crash. Usually, in airplane crashes, survivors remain at the crash site because they can find clothing, food, and shelter there. But Peter and Mary are unable to do this. Why?

   After Peter and Mary escaped from the plane, it exploded before other survivors could get off. The fire destroyed the plane; there is nothing usable left.

3. Peter and Mary quickly show that they do not have the necessary knowledge for surviving in the desert: they rely on luck rather than skill. How is this shown in their initial finding of water and food?

   They have water simply because they are near some water. The food was easily visible fruit the size of ping-pong balls, called "quondong" by the aborigines. However, they must find more than this to eat.

4. More than anything else, Mary feels repulsed by one **attribute** of the native boy. What is it that repulses her so much?

   Mary is repulsed by the boy's nakedness.

5. The three children soon realize that none of them means any harm, and they look each other over. Peter's sneeze causes some shared laughter between himself and the boy. This sneeze will have an important effect later in the story. Why? (You may have to read the whole story to answer this.)

   Later, the aboriginal boy will catch a cold from Peter's sneeze. But his cold quickly turns into a fatal illness.

6. At this point, Mary and Peter's roles become reversed. Explain the reversal. What action of Peter's shows this reversal?

   Mary seems uncertain, and Peter becomes more decisive. This is shown by his running after the aboriginal boy to ask for his help.

7. Do you think Mary's reluctance to soften her feelings toward the boy is a result of an unpleasant personality or her upbringing? Explain.

   It is probably the result of her upbringing. Mary has been brought up to believe that black people are inferior. If she had simply been an unpleasant person, this unpleasantness would have shown in her behaviour toward Peter.

8. Peter, upon meeting and liking the aboriginal boy, refers to him as "darkie." Today, this word would be regarded as a racial insult. Why isn't it an insult in Peter's case?

   Peter is too young to share his sister's prejudice toward blacks. His use of "darkie" is innocent because he likes the other boy and would not want to say or do anything to hurt his feelings.

9. The three children are not once concerned with finding out names. Why, in their situation, have names become unimportant?

   Knowing a name was unimportant beside the need to survive; even strangers can help each other survive.

10. The society the native boy comes from has not taught him prejudice. He doesn't consider the white children's skin colour at all. What does he think of them?

    He thought of them as being rather helpless.

11. The impact of the desert is shown in the first aboriginal words Peter learns. Give the meaning of the words and explain why they are important to Peter and Mary's survival:

Word	Meaning	Importance
arkaloola	***water***	• ***essential to survival***
yeemara	***food***	• ***essential to survival***
kurura	***follow me***	• ***needed to follow the aboriginal boy to find necessities***
larana	***fire***	• ***important for cooking food and for warmth at night***

12. In order to visualize the action clearly, it helps to be able to understand the language used to describe the features and animals in the area. Using context clues or a dictionary if you need to, define these words as you come across them in your reading:

a. dingo – *Australian animal similar to a dog*

b. wombat – *small animal resembling a bear*

c. kookaburra – *Australian bird*

d. kurrajung – *small tree*

e. wallaby – *small kangaroo*

f. cairn – *pile of stones*

g. yacca – *tree-like plant*

h. billabong – *a pool of water*

i. salt pan – *flat area of salty land*

j. sandalwood – *type of tree*

Teaching Suggestions

Try to generate group discussion about the novel, as these discussions may help students develop ideas for their journals. For example:

- Have students share stories of hazardous, possibly life-threatening experiences, and their reactions to such situations. Did they find an inner strength they did not know they had?
- Discuss Mary's attitude towards the aboriginal boy. Is Mary's attitude typical of children's attitudes today in Alberta, or have times changed? Does Peter share Mary's belief in racial superiority?
- The children find themselves without any knowledge of what to eat in the desert. Suppose your group was lost in the Alberta woods without any tools or weapons – have them make a list of things they might eat to ensure survival.

Section 4: Activity 3

1. What is the initial incident in *Walkabout*?

   The incident that first generates our interest is the plane crash. Without the crash, the children would never have found themselves alone in the desert.

2. In Module 3, you learned about the three types of conflict. In *Walkabout*, can you find examples of all three conflicts?

   a. person versus person: *Mary is repulsed at first by the aboriginal boy; she does not want to accept his help.*

   b. person versus environment: *The two children must struggle to survive in the desert.*

   c. person versus himself or herself: *Mary must struggle against her racial prejudice.*

3. In a good story, you learned, the main characters should want something. In *Walkabout*, it is obvious that Peter and Mary want to survive the desert and get back to civilization. But what about the aboriginal boy? Is there anything he wants apart from merely surviving another day?

   The aboriginal boy is involved in a walkabout when the two children encounter him. His goal is to show his community, by his ability to survive in the desert, that he deserves to be called a man.

4. At first, the desert seems like an enemy to Peter and Mary. However, the aboriginal boy shows them the importance of trying to conserve and live in harmony with nature. How is this shown in the scene where he teaches them how to light a fire?

   He teaches them the importance of keeping the area around a fire clear and to make sure all the embers are out when a fire is finished in order to prevent a bush fire from starting.

5. For example, the scene where Mary offers the aboriginal boy her underwear shows the difference in their cultural backgrounds. Why does Mary want him to wear her underwear? Why does the boy think she wants him to wear it?

   Mary wants him to cover up his nakedness. When Peter starts laughing and jumping around at the sight, the aboriginal takes this as a sign that he is supposed to join them in a ritual dance.

6. After his dance, the aboriginal boy misinterprets the look of apprehension on Mary's face. What does he think it means?

   She has such an expression of apprehension on her face that he thinks she must have seen the look of death in his face.

7. Describe what a *walkabout* is. Do teenagers undergo any similar kind of experience in Canada?

   A walkabout is a manhood ceremony in which a boy spends some time in the desert with only his skills to help him survive. If he survives, he has proven his manhood and his ability to care for future dependants. Many cultures have manhood, or coming-of-age ceremonies. For example, the Jewish religion celebrates a boy's thirteenth birthday with a bar-mitzvah celebration. For many teenagers, their coming-of-age is signalled by getting a driver's license or going to their high school graduation ceremony.

8. The aboriginal boy feels doomed; however, he does not just give up and wait to die. What is his reason for continuing?

   The aboriginal boy knows that without his help Mary and Peter will die. The final goal of his walkabout is to lead them to safety.

9. You get a sense of the way the aboriginal boy's society functions when he kills a large bird. He immediately tosses it to Mary. "For wasn't she a lubra," he thinks, "a carrier of burdens?" What does this statement suggest about the roles of men and women in the aboriginal society?

   A "lubra" is a female. From this statement, you get the idea that in the nomadic aboriginal society, the males hunt and kill the food, while the women carry and prepare the food.

10. His feeling of doom, combined with his illness, convince the aboriginal boy that death must be near for him. He is concerned that his body should be buried properly and he goes to see Mary about this concern while she is bathing. What is her response to his appearance?

    Mary was appalled that he would come near and stare at her while she was bathing. She reacts viciously, even picking up a rock and threatening him with it. Her expression persuades the boy that his death must be nearer than he thought.

11. Mary had more than just racial resentment against the aboriginal boy. She is also jealous. Can you explain her jealousy?

    Mary doesn't like the fact that Peter has turned to the aboriginal boy for guidance instead of to her. She had wanted to be the leader.

Teaching Suggestion

More discussion ideas:

- Why does Mary change her attitude? Will her change of attitude be permanent?
- Why does the aboriginal boy seem so unconcerned about the prospect of his own death?
- How did the aboriginal boy help to make Peter and Mary better people?
- What lessons about aboriginal life would be adaptable to life in Alberta?

Section 4: Activity 4

1. When Mary learns how ill the aboriginal boy really is, her reaction is described this way: " 'Oh, no! No. No. No.' She started to sway backward and forward, her hands over her face." Considering her behaviour prior to this, her reaction seems almost out-of-character. Can you explain why she responds in this way?

   It appears she finally sees the error of her prejudicial thinking and feels guilty about her behaviour.

2. Mary's change in attitude is evident when she holds the aboriginal boy's head in her lap and the two smile at each other:

   > And in that moment of truth all her inbred fears and inhibitions were sponged away, and she saw that the world which she had thought was split in two was one.

   Explain the meaning of the above passage.

   She realized that her attitudes toward race were incorrect, and the world was not a place split into "them" and "us." Rather, it was a place where all people are more or less the same.

3. The aboriginal boy had taught them well and Peter and Mary are able to find food for themselves. They even have time to enjoy the sights of the landscape around them. They have changed so much that when they do finally see other people, Mary realizes she is relieved to see that they are not white. Why does she feel this way?

   By this point in the novel she is naked and unbothered by the fact, but she realizes that white people would probably be appalled.

4. The drawing Mary and Peter had made inspired the man to give them some very valuable information.

   a. Which drawing set the man to doing some wondering?

      The drawing of a house set the man to wondering where the two children came from.

   b. What was the valuable information he gave them?

      He gave them directions to a house similar to the one in the drawing.

5. In order to believe in the world that the novelist has created for you, you must be able to connect emotionally to the story. Pick the two places in the novel where you felt the strongest emotional responses. What were these responses and what caused you to feel them?

   Your answer here is entirely personal. For example, you may have felt a strong humorous response to the scene where the aboriginal puts on Mary's underwear, and unknowingly ridicules the self-consciousness of her attitudes. Or, you may have chosen the moving moment where the aboriginal boy dies and Mary suddenly realizes the error of her attitude toward him. It's up to you.

Teaching Suggestions

Mary and Peter lack the ability to grieve over other people's deaths (for example, the deaths of the adults on the plane and the aboriginal boy). Is this the result of their upbringing or of the conditions they were facing?

Discuss whether the novel should have ended where it did. Would it have been better to show the excitement of their return to civilization, and the changes that their experiences had made to their attitudes and behaviour?

As a review activity, you might want to have students write an objective news story about the *Walkabout* incident. For example, they could play reporters in Adelaide sent to cover the dramatic story of two children who survived a plane crash and a perilous journey out of the desert.

Section 4: Follow-up Activities

Extra Help

Do one or more of the following.

1. Give an example from the novel of each of the following:

   The following answers are simply examples. There are many possibilities for each.

   a. a person against person conflict

      Mary is contemptuous toward the aboriginal boy; she does not like the idea of having to rely on someone she feels is not her equal.

   b. a person against his or her environment conflict

      Mary and Peter must survive in the desert and find their way out.

   c. a complication

      Mary cannot accept the aboriginal boy's nakedness.

2. Suppose that you are able to talk to Mary just after the plane crashes. Give her some advice that might save her much grief.

   The advice you give Mary should address her prejudicial attitudes. For example:

   > *If you meet a native of this area, don't assume you are superior because of that person's dress and skin colour. Yours is just as unusual to that person. Treat others kindly, just as you would like to be treated, and show them some trust. Also, be willing to accept some advice from someone more experienced than you, and be grateful for what you receive.*

3. Suppose that you are the casting director of a film version of *Walkabout*. Your job is to find actors to play the parts of Peter, Mary, and the aboriginal boy. In the space that follows, draw (or cut out from an old magazine) pictures of what you think the three children should look like. On the following page, explain how the picture reveals the personality of each character.

   Try to find pictures that show the way you think the characters look. If you can, find pictures which convey an expression that is typical of the character. For example, Peter might have the open, friendly expression of a boy who welcomes new experiences, while Mary might have a more serious, reserved expression.

4. Many television shows or films are about characters who must undergo and try to survive difficult ordeals. Try watching such a show on TV and make a comparison chart of the movie character and Peter. Note any similarities in their attitudes and their actions.

   You should have found some similarities. For example, you might have found that both characters are physically fit, and able to adapt to difficult conditions. They are not afraid of new experiences. However, both are young and their attitudes toward the world are still forming.

Teaching Suggestion

Collect the group's pictures of the characters and place them side by side at the front of the room, so that everyone can compare. Are there similarities in the groups' view of the three children? Can a composite picture of each child be created from these pictures?

Enrichment

1. Based on your reading of *Walkabout*, you should have a better idea of what is needed to survive in the desert. Suppose that you are about to drive across a desert, alone, in your four-wheel drive vehicle. Make a list of items you will need to take with you on your trip.

Item	Reason
• ***food and water***	• ***not readily available in the desert***
• ***sunscreen***	• ***for protection from the sun***
• ***spare parts***	• ***in case vehicle breaks down***
• ***map***	• ***to avoid getting lost***
• ***gun***	• ***in case of a need to hunt for survival***
• ***time***	• ***time to explore and appreciate the surroundings***

2. a. Which three of today's movies do you think the aboriginal boy would enjoy if he could see and understand them?

   b. Would Peter's movie tastes be any different?

   Your answers here should help you gain a better understanding of the two boys, because you would have to consider why they would like a certain film – and also why they might dislike it. For example, Peter might like an adventure film – where the good guys get into battles with the bad guys. But the aboriginal boy has grown up in a non-violent culture. He might find scenes of people fighting other people very disturbing.

3. a. Say something positive about Mary.

   Answers will vary. Here are two possibilities:

   Mary learns through experience. She is willing to change her attitudes.

   b. Say something positive about Peter.

   Peter is willing to learn from people who know more than he does. He is very adaptable.

4. Make a list of ten words that are unique, as far as you know, to Australia.

   Your list might include such words as: koala, billabong, eucalyptus, wallaby, aboriginese, kookaburra, dingo, kurrajung, wombat, and yacca.

5. Try adapting *Walkabout* as a radio play. For example, you might try writing the scene that takes place between Peter and Mary immediately after the plane crash. Since this is a radio script, you will have to try to convey setting and character using only sound and speech. Here is a sample opening for your scene.

SOUND:	PLANE WITH ENGINE SPUTTERING, LOUDER AND LOUDER, FOLLOWED BY CRASH, THEN HEAVY BREATHING GETTING LOUDER
MARY:	Peter, Peter! Take my hand – hurry! Quick! Quick, before it explodes –
PETER:	Mary! Mary!
MARY:	Run, Peter, run! Oh, wait, there's the pilot. I think he's –
SOUND:	HUGE EXPLOSION OF PLANE

A good test of the success of your scene is to play it for someone who hasn't read the novel and see if the person can understand what is going on.

Teaching Suggestions

Have students share their survival lists and explanations with the group. See if a master list of essential items can be created.

Give students the opportunity to play their taped scenes for the group.

Section 4: Assignment

35

1. Review the Journal entries that you wrote in this section. Choose two entries that you like best and are willing to share. Revise, edit, and proofread these entries. Write your polished entries on the response pages that follow. Before you begin writing, indicate the page number of the topics on which your Journal entries are based.

(20 marks)

Evaluation Suggestions

Use the "Scale for Evaluation of Expressive Language" located at the end of this LFM. If you prefer, you can use instead a similar evaluation scale on page 114 in the *Senior High Language Arts Teacher Resource Manual.*

For each of the two Journal entries extend the marks given to ten. The emphasis is on thoughtful ideas, clearly expressed. The student's answers should show fluency, imagination, and should demonstrate the ability to follow the directions of the assignment.

2. Choose **one** of the following topics and respond to it in a well-written composition.

   A. Besides being about survival, *Walkabout* is a story about understanding differences.

   B. Mary undergoes personal growth through the course of the story.

   Your composition will be marked according to the guideline for Section 1, Assignment 2 in this Assignment Booklet.

(15 marks)

Evaluation Suggestion

Use the marking guideline that was used for Section 1, Assignment question 2.

Final Module Assignment

10

In Section 2, you were told to keep a collection of your own creative writing dealing with one or more of the themes that you have studied in the literature in this module. Such themes include survival in a difficult environment, loneliness, other people's lack of appreciation, perseverance, appreciation of nature, standing up for what you believe in, or trying to find out what you believe in. You may find other themes on which to write as well.

Your creative writing should attempt to express your thoughts and feelings about one or more of these themes. Your writing may take the form of poetry, descriptive paragraph, or short story.

Include two or three different pieces of writing. Give each piece a title and beside each title give the theme you are trying to express.

Your creative writing will be evaluated according to the following guidelines:

Evaluation Guide for Creative Writing

Content (4 marks): The composition is creative and original. The writer has successfully conveyed to the reader a powerful message, created a believable experience, or provided an insight – and has perhaps stirred the emotions of the reader. The composition contains enough description and details to allow the reader to create clear mental images. The writer's purpose is clear and has been successfully achieved. The writer's voice is clear and consistent throughout.

Interaction (2 marks): The writer has demonstrated a good awareness of audience and has anticipated the needs/reactions/questions of the reader.

Organzation (2 marks): The writer has organized the writing well and has presented the content in an order that allows the reader to follow easily the flow of the writing. The beginning creates interest and promotes further reading. There may be a little twist near the end of the composition that is intended to surprise the reader, but this twist must seem quite logical and must enhance the composition.

Mechanics (2 marks): The writer has carefully proofread and edited the composition to ensure that it is relatively free from errors in grammar, spelling, and punctuation.

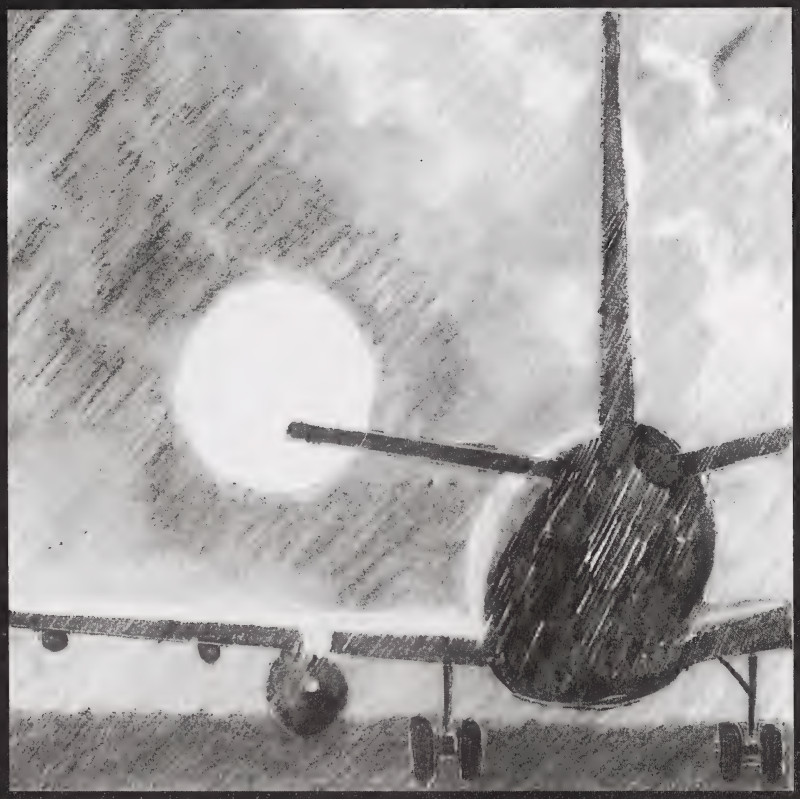
(10 marks)

Evaluation Suggestion

Students must supply a minimum of two pieces of creative writing. Use the "Evaluation Guide for Creative Writing" that follows the assignment question. To arrive at an average mark for this assignment divide the total number of marks by the number of pieces of creative writing submitted by the student.

ENGLISH 13

YOU HAVE ARRIVED



LEARNING FACILITATOR'S MANUAL

Distance Learning

MODULE 7

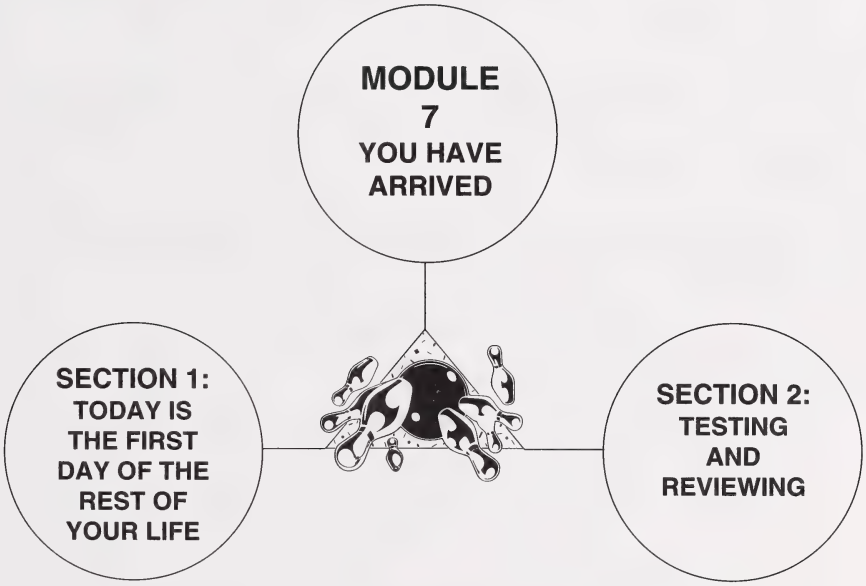
Alberta EDUCATION

Module 7: You Have Arrived – Overview

In this module, students will build on their experience of working through English 13 to look at methods for successfully achieving their goals.

The first section examines goals – and looks at ways to help students improve their ability to reach their goals. They will study the goals of characters in several readings, and will review the goals of characters in some of the works they have read.

In the second section, students will examine a more immediate goal – passing the final test. They will review many of the concepts in the course. As well they will look at examples of the sorts of questions they will answer on the test, and be given strategies for dealing with different types of questions.



Evaluation

The evaluation of this module will be based on two section assignments and one final module assignment.

Section 1 Assignment:	**50%**
Section 2 Assignment:	**20%**
Final Module Assignment:	**30%**
Total	**100%**

Section 1: Today is the First Day of the Rest of Your Life

There are three parts to a goal: the deciding, the journeying, and the achieving. All three are perhaps equally important. Students have to know what they want, they have to be willing to work to get it, and they have to be prepared to enjoy the result when they arrive. Finally, they must be mature enough to realize that a goal is not an ending but a beginning that leads to new goals. That is the meaning of the title.

In this section, students will examine the goals in their lives – both past and present goals – and they will look at ways to help them reach more often the goals they set out to achieve.

Section 1: Activity 1

1. List five small, manageable, realistic steps a person might take in the direction of becoming a movie star.

   Here are five possible steps the person might take:

   - *complete high school education*
   - *read plays and go to performances of plays*
   - *perform in amateur productions to develop acting skills*
   - *enroll in an acting school with an emphasis on film and television*
   - *audition for small roles in professional productions*

   Can you think of others?

2. How might the "small, manageable steps" approach be used to help people quit smoking?

The person might try the following steps:

- *cut down gradually on the number of cigarettes smoked*
- *try the one-day-at-a-time approach: go one full day without smoking, and then try to go another full day without smoking*
- *avoid situations for a while where you really feel like smoking*
- *associate for a while only with people who don't smoke; avoid places where smoking is permitted*
- *get more exercise so you don't feel like smoking*

Can you think of others?

Examine the following list made by a student who was considering looking for a part-time job:

- I need an extra $50 a week for spending on my dates.
- I'm not sure if I can find the time to take a job.
- My girlfriend will probably be upset if I can't go out with her on weekends.
- My mother expects me to come home and look after my younger brother after school, but she doesn't pay me.
- My father won't give me enough pocket money, but he doesn't want me to work. He says it'll affect my marks.
- My friends all have jobs; I'm beginning to feel left out when we get together.
- I want to try out for the basketball team – what about practices?
- It's embarrassing when my friends have to leave me behind because I don't have enough money.

3. Based on this list, what other problems seemed tied in with this student's desire to get a job?

   The student seems to have other problems tied in with his choice of whether or not to get a job. For example:

   - *He has a girlfriend and would like to have more money to spend when he and she go out. It seems as if she may be upset with him if he can't afford to go on regular dates; but if he gets a job he might have to work on weekends, anyway. Either way, the girlfriend will have to understand and accept his situation.*

   - *Also, his mother expects him to be a regular babysitter for his brother, but she doesn't pay him. It seems he would like to be paid. He and his mother need to deal with their lack of communication on this point.*

   - *There is also a lack of communication between the boy and his father. The father doesn't give him pocket money, but he doesn't want him to work, either. As a result, the boy often feels left out because he doesn't have enough money to go out with his friends.*

Teaching Suggestion

Even though it isn't New Year's, you might want to have each member of the group decide on a new resolution (keep them small). Have each member list the small, manageable steps he or she plans to take to reach the goal. Have students report on their individual progress over the following weeks. Pool ideas that will help students "stay on course."

Section 1: Activity 2

1. The family is being paid to give room and board to the native boy. Give three examples of the family's uncaring treatment of the boy.

   Examples of the family's uncaring treatment include

   - *serving the boy food he has trouble digesting, and paying no attention to his complaints*

   - *not asking him if he wants to go on a family outing*

   - *expecting him to leave the house when they are not in it, even when he has no where else to go, as if fearful he might steal something*

   Any other examples?

2. When he is hungry and goes to Robert's house, the boy discovers that natives and non-native people treat unexpected visitors differently. Explain.

   According to the native boy, if you arrived at the house of a native family at mealtime, you would be invited to join in the meal. This is not always the case when you visit a non-native family at mealtime. Non-native people seem to assume that you have already eaten and that you don't mind waiting for them to finish their meal before the visiting begins.

3. The boy compares the way natives view hockey with the way non-natives view hockey. What is the difference, as the boy sees it?

   To the boy, the non-native people (represented by the neighbours) look at hockey as a business, something from which to earn a living. In the games the boy remembers from his childhood, hockey was almost part of nature. They played on a frozen pond, with frozen horse manure as a puck, and sticks made out of branches. He has fond memories of such games.

4. In the story, what do you learn about the boy's hopes and dreams and goals? What sort of future do you see for him?

   The boy has been sent to the city to continue his education. His immediate goal is to complete grade nine. Aside from that, he seems to have no other goals. He is a lonely boy, who feels bewildered by the white people's ways. He seems homesick. The future must appear confusing to the boy. Is he supposed to learn to be like the white people? Is he supposed to get a white man's education and then return to his native culture? Based on this story, it is hard to feel optimistic about his future.

5. Think about or in a small group discuss the goals the speaker has in mind for his people. List them below:

   Here are some of the goals that Chief Dan George had in mind for his people:

   - *a sense of worth and purpose*
   - *the ability to live in harmony with their environment*
   - *the ability to take what is best from the white man's education – knowledge, skills – without losing their own culture*
   - *to regain their pride*
   - *to take their rightful place in the laws and government of what he sees as "our great land"*

   Can you find any other goals?

Teaching Suggestions

To get students thinking about their futures and their goals, try the following idea: Hold a twenty year reunion party for your group. In preparation, students must decide what they have been doing for the past twenty years (this goes for you, the learning facilitator as well). What jobs have they had? What career path have they followed? Where do they live? Where have they been? What activities have they been involved in? What about marriage? children? Make it a real party and have students bring in refreshments. Have students mingle with as many other students as they can in, say, an hour. Afterwards, compare notes on the choices students made. How realistic are they? How interesting did their lives become? Were there any common threads in the choices?

You might want to extend the discussion of "The Hockey Game" and "There is a Longing..." For example: Discuss how the native teenager's educational and living environment might have been improved? As for Chief Dan George's speech, do students agree with the goals he espouses for his people? Should there be other goals as well for native people?

Section 1: Activity 3

1. Think about or in a group discuss other ideas or discoveries or inventions that were dismissed at first, but which later became widely accepted. List three ideas, discoveries, or inventions. Beside each one, give a reason why it was initially dismissed by people.

   Here are three possibilities; you should be able to think of many others.

   - *The airplane: "Interesting, yes, but what good is it?" people wondered. It took a long time for its transportation potential to be realized.*
   - *The theory that the sun was the centre of the solar system: people preferred to believe that the earth is the centre because it made humans seem more important that way.*
   - *When the car was invented, people thought it was just an interesting contraption. They thought it would remain a plaything of wealthy people. They did not think there would ever be a practical application for the car. The first cars were fragile, noisy, smelly, and they could not go everywhere that a horse could go. Now many families own more than one car.*
   - *Imagine that the flush toilet had not been invented. Imagine there being an outhouse behind every building. The flush toilet was invented in the late 1700s, but it did not become widely used until the mid 1800s. Initially a lot of people thought it was disgusting to have a toilet in the house.*

2. What is Bobby's invention? Why is it so ridiculous?

   Bobby's invention is a helmet that is a combination head protector and stereo entertainment centre. Headsets may be fine for joggers, but in hockey you have to hear what is going on around you. Also, who wants to listen to music when they are involved in an exciting game?

3. Think about or in the same group as before discuss ideas, discoveries, or inventions that never caught on or never should have. Again, beside each idea, discovery, or invention give a reason why it deserves to be dismissed.

   Here are some possible examples. Again, you should be able to think of others.

   - *The nuclear bomb: Most people agree humanity would be better off without this invention.*
   - *The hula hoop: Around 1960, school boards bought millions of hula hoops, reasoning that something light and round must be good for something.*
   - *Microwaves in cars: Do you really want to be in a car with somebody who is trying to cook and drive at the same time?*

Section 1: Activity 4

In Module 3, you learned that in literature, a main character has to want something. This something is a goal. In preparation for your test, you should review the goals of some of the characters and people you have studied.

What goal does each of the following have? (The selections are from your textbook, *Accelerate*.)

- Elizabeth in "Running with Marty" (page 3):

  Elizabeth's goal would appear to be to set her life in order. Her relationship with her parents seems to have fallen apart and she is not sure who or what to trust anymore.

- Miss Strangeworth in "The Possibility of Evil" (page 161):

  Her warped goal is to fight the evil which she sees all around her in the ordinary behaviour of the townspeople.

- the goal of the experiment in "X: A Fabulous Child's Story" (page 182):

  The goal of the experiment is to produce a gender-neutral child, who will not be moulded by boy-girl stereotyping.

- Thubten Samdup in "Notes from Tibet" (page 106):

  Thubten Samdup's goal is to preserve his native Tibetan culture, which is slowly being wiped out by the Chinese occupation.

- the goal of the brochure "Buying a Used Car" (page 65):

The goal here is a simple one – to make you a more knowledgeable and assertive car buyer.

Teaching Suggestions

Instead of telling students to list the goals of various characters in their notebooks, have them do it orally. Choose half-a-dozen stories and have students report individually or in pairs about the goals of the main character in the story.

As for writing about an admirable person, have students read their reports aloud and field questions about the person from other members of the group.

Section 1: Follow-up Activities

Extra Help

Do one or both of the following questions.

1. In Activity 1, you learned about the method of using small, manageable steps to reach a goal. Think of a goal you would like to reach in the next year or so. List five manageable steps you can take that will gradually lead you to your goal.

   The answer here will be entirely personal. Your answer will be satisfactory as long as you can list five steps that build on each other. For example, "get a degree, practise your skills, get married, buy lottery tickets," don't really build on each other.

2. In Activity 3, you read a radio play. In earlier modules, you read plays that were written to be staged before an audience. If you were to pick up and read the first page of a play, how would you know if you were reading a play to be heard (a radio play) or a play to be heard and seen (a staged play)? In other words, what are the differences in the written formats for each type of play?

STAGED PLAY	RADIO PLAY
• *has stage directions, in italics, detailing what the setting and the characters look like* • *directions detailing characters' movements* • *stage directions and characters' speeches go from margin to margin on the page*	• *can't see the setting or characters; descriptions have to be told* • *stage directions are in capital letters* • *characters' names and sound cues are on the left side of the page; characters' words and sound descriptions are on the right*

Enrichment

Do one or both of the following questions.

1. In Activity 1, you learned about reaching a goal by the method of taking small, manageable steps toward it. Think of someone whom you would describe as successful. Ask the person how he or she went about trying to become successful. Did this person take a great leap or did he or she take a series of slow, carefully thought-out steps to reach the goal? What were these steps? What advice would this individual give to a young person who is looking for goals in life?

   Whether or not the person is successful isn't important in this assignment. Anybody who is an adult and has a job can probably identify the small, manageable steps he or she took in reaching their present position. As well, the person probably has advice on the missteps to avoid on the way.

2. In Activity 2, you read the speech by Chief Dan George entitled "There is a Longing..." (page 115 in *Accelerate*). This speech is meant to be heard, not simply read. Do a presentation of this speech, complete with music and sound effects. Think of several different pieces of music that would help to convey the message of the words. Record the speech. If you like to draw or paint, you might create a visual presentation instead.

   If you can, try to find music without lyrics, so that the speech can be read at the same time as the music. As well, try to find music that fits the mood of the words.

Teaching Suggestions

If a student wishes to do the activity on Chief Dan George's speech, try to co-ordinate the visual and musical presentation with your study of the speech.

With the interview assignment, you might want to have students share their findings about the person by making an oral presentation to the group.

Section 1: Assignment

50

1. Review the Journal entries that you wrote in this section. Choose the entry that you like best and are willing to share. Polish this Journal entry. Write your polished entry on the response pages that follow. Before you begin writing, indicate the page number of the topic on which your Journal response is based.

(10 marks)

Evaluation Suggestions

Use the "Scale for Evaluation of Expressive Language" located at the end of this LFM. If you prefer, you can use instead a similar evaluation scale on page 114 in the *Senior High Language Arts Teacher Resource Manual.*

Extend the marks given to ten. The emphasis is on thoughtful ideas, clearly expressed. the student's answers should show fluency, imagination, and should demonstrate the ability to follow the directions of the assignment.

2. In Activity 2, you wrote a personal letter to the main character in the story, "The Hockey Game." You were to offer advice about what he should think and do to improve his overall situation.

   Now that you have completed your draft and are satisfied that it meets the requirements of the assignment, write your good copy of the assignment on the response pages that follow.

   Your assignment will be marked according to the following guideline:

   Organization and Mechanics (10 marks): Does your letter follow the format for a personal letter? Is it divided into paragraphs? Does your writing show attention to proper spelling, punctuation, and capitalization? Are your sentences complete?

   Content (10 marks): Do you offer advice to the character? Do you show your understanding of his situation? Do you tell him what he should think and do about his situation in the boarding house, or about his overall situation as a student in Moose Jaw?

(20 marks)

Evaluation Suggestion

Use the marking guideline that is included in the assignment question.

3. In Activity 4, you were told to write a rough draft, approximately one page in length, about an individual whose goal in life seems especially admirable to you. At this point you have written and proofread your rough draft. If you are satisfied that your draft meets the requirements of the assignment, then you may write your good copy on the response pages that follow. Your assignment will be marked according to the following guideline:

   Organization (4 marks): Do you have an introduction that introduces the individual? Do you focus on a single goal and show how the individual reached this goal? (Remember, you don't want to tell us the life history of the individual.) Do you present the individual's path to his or her goal in a clear, easy-to-follow order. Do you offer a summing up of the individual's achievement?

   Content (12 marks): Do you inform your reader of the individual's particular accomplishment? (Remember to focus on only one goal in the person's life.) Do you show the reader the small, manageable steps that the individual took on the road to his or her goal? Are there any lessons to be learned from the individual's "journey"? Do you explain why you find this individual's accomplishment especially admirable?

   Mechanics (4 marks): Does your writing show attention to correct spelling, punctuation, and capitalization? Are your sentences complete? Do you attempt to vary sentence length?

   (20 marks)

Evaluation Suggestion

Use the marking guideline that is included in the assignment question.

Section 2: Testing and Reviewing

At the end of this course students will write a final test. It is important for them to feel properly prepared to write the test. In this section, students will review the material they have studied in the course. As well, they will look at the types of questions they will be expected to answer. In particular, they will consider strategies for answering questions that will help them to get the mark they are capable of achieving.

Section 2: Activity 1

Think of the last test you wrote. For which subject was it? What kinds of questions were on the test? Check the type of question used.

Multiple choice _____

Short answer _____

Paragraph _____

Matching _____

Fill-in-the-blank _____

Which kind of question do you prefer to answer? Why?

Answers here will be entirely personal. You might say you prefer multiple-choice questions because you only have to choose an answer, not make one up. Or you might say you prefer long-answer questions because they give you a chance to show what you know. It's up to you.

Section 2: Activity 2

1. What are the advantages of multiple-choice questions?

   Multiple-choice questions are usually only worth one mark each, so you usually won't lose more than one mark if you don't know the answer. Also, they don't require any writing, so weak writing skills won't hurt your mark. Can you think of other reasons?

2. What are the disadvantages of multiple-choice questions.

   Multiple-choice questions don't allow partial marks. You don't get any marks for choosing a nearly-correct answer.

3. How does a multiple-choice question test your ability?

   Generally, multiple-choice questions test your understanding of specific information and concepts.

Try answering the following multiple-choice questions based on readings you have studied in this course.

_c_ 4. In the speech, "There is a Longing..." (page 115 in *Accelerate*), Chief Dan George want his people to

a. go back to their ancestral homeland
b. live according to the white man's ways
c. lead worthwhile and purposeful lives
d. go back to their old ways of living

_c_ 5. In "The Hockey Game," (page 117 in *Accelerate*) the title refers to the native boy's

a. lonely life in the big city
b. desire to see the big game in Moose Jaw
c. happy memory of life back home
d. feeling that life is just a bunch of rules

_b_ 6. Which of the following is found in a script for a staged play but not in a script for a radio play?

a. sound effects
b. descriptions of the character's appearance
c. descriptions of how the words should be spoken
d. the names of the characters

_d_ 7. In the story, "Running with Marty" (page 3 in *Accelerate*), one of the characters, initially described by Elizabeth in a very negative way, turns out to be a positive, helpful person. Which character is it?

a. Marty
b. Elizabeth's father
c. Elizabeth's mother
d. Valdeen

_b_ 8. The article "Complaining" (page 71 in *Accelerate*) proposes that it is good to complain about a defective product because complaining

a. helps you relieve stress
b. helps manufacturers improve their products
c. keeps other people from making the same mistake you did
d. may get you a better deal on something else in the store

Teaching Suggestion

You might want to have a discussion about tests with the group. Have the group share their thoughts about their experiences with tests. Look for useful ideas to help the group prepare.

Section 2: Activity 3

The following matching question tests your understanding of various terms you have studied in this course. Do you remember, for example, the difference between fiction and non-fiction, or biography and autobiography?

Match the terms from Column A with the correct statement from Column B.

Column A		Column B
1. Short report	*7*	the factual story of a person's life, written by the actual person
2. Fiction	*6*	the factual story of a person's life
3. Drama	*1*	a paper based on gathering and organizing information into a clear and logical form
4. Non-fiction	*3*	a written piece performed by actors on a stage
5. Poetry	*5*	a written composition arranged in a pattern of words or lines
6. Biography	*9*	a long work of fiction that revolves around a plot
7. Autobiography	*10*	a brief piece of fiction made up of a series of incidents related to a central situation
8. Paragraph	*4*	a composition based on a recounting of events that actually happened
9. Novel	*8*	a group of sentences that all relate to one idea
10. Short story	*2*	literature which tells of imaginary events, places, experiences, or people.

Section 2: Activity 4

1. What does a short-answer question allow that a multiple-choice question does not?

   In a short-answer question, you may be given partial marks for an answer that shows evidence of knowledge about the topic.

2. In the radio play "Bobby Clobber: Radio Helmet" (page 50 in *Fast Forward*), explain how Bobby Clobber fits the stereotype of a hockey player. (Hint: Show that you understand what a stereotype is).

   Stereotyping involves judging a group of people as being all the same. People who stereotype prefer to prejudge people instead of getting to know them as individuals. For example, many people stereotype hockey players as not-too-bright overgrown boys who would just as soon fight their opponents as try to score goals. Bobby Clobber carries this stereotype to a ridiculous extreme. He is so battered and bruised that he goes around in a state of permanent and humorous befuddlement.

3. Explain why it is just as important to be a good listener as a good speaker.

   The communication chain requires that a message be received as well as sent. If you don't listen, you won't receive the message, and the communication chain will be broken. You might also mention that it is easier to learn by listening than it is by speaking. Can you think of anything else?

4. A friend of yours must tape record a presentation for class. He asks you for advice on how to make his voice less boring. Give him one piece of advice and explain why it is worth following.

   You might tell him to slow down so that his listener hears every word, or to emphasize key words so that the meaning is conveyed. You might tell him to do warmups, so that his voice sounds relaxed and confident. Most importantly, you might tell him not just to say the words but to sell the importance of his message with his voice, to convince the listener that his words are worth hearing.

5. In a sentence or two, explain what is meant by proofreading. Give one reason why proofreading is important.

   Proofreading involves trying to make your writing as correct as possible. After you have finished a rough draft, you should go over it for spelling, punctuation, and grammatical errors. You should also look at your sentences to see if they are, in fact, sentences and not fragments or run-ons. Proofreading suggests that you care about the content of your writing, and that you want to remove all impediments to the clear understanding of your ideas.

Teaching Suggestion

To help prepare the group, have them create their own review test. Have each student submit two or three short answer questions that will help the group to review the material and concepts studied in the course. Make up a review test out of these questions.

Section 2: Activity 5

1. What is the *purpose* of this letter?

   Jason Jarvis' purpose in writing the letter appears to be to tell the station how much he liked a certain type of music the station played. He and his friends wish the station would play more of this music.

2. Who is the *audience*?

   The letter isn't addressed to anyone in particular at the station. It probably should be addressed to the program director or the station manager.

3. Why is the *tone* inappropriate for a formal letter?

   The tone is too casual for a formal letter. The language is so slangy in places that it is hard to understand.

4. Can you list five other reasons why this is an unacceptable formal letter?

   Other problems with the letter include the following points:

   - *Jason Jarvis' address is missing. (What if the station manager wants to write to him?)*
   - *The date is missing. (Which Saturday was it that he heard the music?)*
   - *The salutation is incorrect. ("To whom it may concern" is appropriate when you are unsure to whom the letter should be directed.)*
   - *There is no closing, such as "Sincerely yours."*
   - *He didn't sign his name.*
   - *He doesn't provide enough helpful information in his letter. For example: When exactly was he listening on that Saturday? What sort of music is it that he likes? What are the names of some of the songs? What is it he likes about these songs?*

5. Read the following paragraph. Look for any words that signal **time order** or **sequence**. Circle the words.

Mr. Stan Kowalchuk had a narrow escape yesterday when his car slipped off an icy road and plunged into a ditch just east of Hinton. After coming to a stop in the ditch, Mr. Kowalchuk found that the car had rolled and that he was hanging upside down in his seatbelt. It didn't take long to discover that both the seatbelt and the door to the car were jammed. He next tried honking the horn and flashing his lights, but he was too far from the road. Finally, he remembered - the cellular telephone! Fortunately, it still worked. Within a few minutes he had managed to reach the operator in Hinton, but it was a long two hours before the Hinton Fire Department managed to cut him out of his vehicle. After being treated for cuts and bruises, Mr. Kowalchuk told reporters, "I'll never complain about my phone bill again."

Words that signal time order or sequence in the paragraph include: yesterday, after, it didn't take long, next, finally, within a few minutes, but it was a long two hours before, after.

6. Read the paragraph that follows. Circle all words that seem to **compare** or **contrast** the important ideas and circle them.

High schools in Canada are alike in many ways, yet there are important differences between them. In some provinces, senior high school covers only grade 10-12. In contrast, Ontario senior high schools cover grades 9-13. All Canadian high schools require students to take core subjects such as English, mathematics, and social studies. On the other hand, optional subjects vary greatly from province to province. Although there are a number of other differences among schools, they all share the same goal – to prepare their students for a meaningful future.

Words that show comparison include: alike, all, same. Words that introduce contrast include: yet, in contrast, on the other hand, although.

7. Read the following paragraph. Circle any words or phrases that might signal when one event causes something else to happen.

In "The Possibility of Evil," it is easy to see the damaging effects of Mrs. Strangeworth's letters. Consider the case of the two teenagers, Dave and Linda. Due to the letter Mrs. Strangeworth wrote to Linda's father about Dave, Linda's father is furious. Consequently, Dave is no longer welcome at Linda's house. This, in turn, has left Linda

miserable and Dave bewildered. The overall result of the letter is to make all three people unhappy.

Words that show the cause leading to an effect include: due to, consequently, in turn, overall result.

Teaching Suggestion

Before students write their paragraph into the Assignment Booklet perhaps have each student read their rough draft to a partner and have the partner paraphrase the piece, so that the students can see if their writing is conveying the meaning they want to convey.

Section 2: Activity 6

1. It seems clear that this is not a happy picture. But how do you know? Give three details from the picture that led you to your conclusion. (Hint: Look at the man's actions, his posture, and his facial expression.)

   The football player has closed his eyes and covered his face with his hand, as if he can't bear to look at what is out on the field. There is a pained look on his face and he is slumped forward in dejection.

2. You are the football player. What has just happened? How has it made you feel? Write your thoughts in a short paragraph.

   Perhaps the player's thoughts are similar to these: "That's it – it's all over. All that hard work, only to have the season end like this. Everything was going so well, too – if only we'd gotten some breaks. Now I'm going to have to live with this feeling until next season."

3. What is the effect of having the coil of barbed wire running through the middle of the picture?

   The barbed wire serves as a painful barrier. The people inside the barrier can communicate with the world outside, but they are still not free.

4. How would you feel if you had to enter this place? What details in the picture make you feel this way?

   You might say the picture is disturbing, even ominous. The door is open, but who opened it? Where is the person now? The ominous feeling is also conveyed by the fact that the entrance is dark. The viewer might wonder what is waiting inside for the person who enters. If the entrance were well-lit and clearly visible, the picture would not seem so threatening – it might even seem welcoming.

5. What sort of activities do you think go on in this room? What clues lead you to your conclusion?

   This room appears to have an official function. This is suggested by the flag in the corner, and the plain, undecorated appearance of the walls and furnishings. It appears people come to this room for a specific purpose – their surroundings aren't important. It appears, by the number of chairs, that the room often holds many people at one time. The railing at the left separates the room, suggesting that the area in the photograph is a waiting area. Perhaps it is a courtroom, or a town office, or a meeting hall. What do you think?

Teaching Suggestion

Try to make sure that all students in the group are able to pick out details from a drawing or photograph to support their opinions. You might want to bring in additional cartoons or photographs to help them practise.

Section 2: Activity 7

1. What should you use as your guide for assigning time to questions?

   You should look at the number of marks given for the question. If the question is worth, say, 20 percent of the total mark, then you should spend roughly 20 percent of your time on the question.

2. What are the three categories of questions mentioned in this activity?

   The three categories are sure-things, kind-ofs, *and* long-shots.

3. List three ways in which a test booklet can help you write your exam.

   You can use the test booklet to help you with correct spelling and punctuation, definitions of words, and the proper structure of paragraphs and sentences.

Teaching Suggestion

You might want to introduce the section on reviewing new material earlier in the course, so that students are able to make use of the strategy well in advance of the final test.

Section 2: Activity 8

1. What is the best way to ensure that you remember and understand new material?

   Frequent review of new material helps you to remember and understand the information.

2. What is the best way to minimize the pressure of writing a test?

   The best way is to feel confident that you really know the course material. The way to do this is through frequent review.

3. Give three steps that you can follow to help you learn new material.

   The three steps are

   - *Pay attention when new material is introduced, so that you can try to understand it right away.*
   - *Review the material frequently so that you can both remember and understand the concepts.*
   - *Vary your method of review. For example, read it aloud, or try explaining it to yourself in the mirror, or have someone else ask you questions about the material.*

4. What are the dangers of staying up all night to cram for a test?

   First of all, cramming for a test is no guarantee that you will be able to remember the material when you have to write the test. Second, if you stay up most of the night cramming, you will be too tired to concentrate, and you will be even less likely to remember the material you crammed.

5. Why is it a bad idea to eat at a fast-food restaurant right before a test?

   Junk food can be loaded with protein and refined sugar. Too much protein can diminish your performance by as much as 20 percent. Refined sugar raises the blood sugar level, but only briefly.

Section 2: Follow-up Activities

Extra Help

Do one or both of the following.

1. **Visual Communication**

   In writing about a picture, or photograph, or cartoon, it is important that you look for details to support your comments. In the following activity, instead of looking for details in a picture, you will be creating them.

   Every day newspapers carry advertisements for films that are playing locally. Usually, these advertisements show a picture or drawing of a scene from the movie. These pictures must convey to the viewer what the film is all about. For example, an adventure film may have a picture of the hero, covered in grime, rushing toward the viewer, looking determined. A love story might have the featured couple looking romantically into each other's eyes.

   Think of a film or a book you have seen or read recently. Try to draw a picture that captures the essence of the story. Put details in the picture which will help the viewers think what you want them to think about the film or book. You do not have to be a great artist. The emphasis here is on creating visual details from which the viewer can draw conclusions.

   Following your picture, write a short paragraph in which you explain what you want the viewer to see in your drawing.

   Create details in your drawing to give the viewer an idea of what the story is about. For example, the advertisement for the film Jaws *about a great white shark terrorizing a small coastal town, showed a picture of a very small person swimming along at the top of the picture. Underneath, filling up fully three-quarters of the picture was a front view of the shark, emphasizing its enormous open mouth full of razor teeth. The effect of the exaggerated size of the shark was to create an image of a killing machine big enough and menacing enough to devour an entire town.*

Teaching Suggestion

The picture exercise helps students to look at things critically. It is up to them to decide what is important in the picture. It helps them to look both at the entire meaning and at the details that make up meaning.

2. **Letter Writing**

You are a member of the graduation committee at your high school. The teacher-co-ordinator, Mrs. Long, has worked long and hard to help make your graduation a success. She deserves a letter of thanks. The student assigned to writing such a letter has just handed you a rough draft. It reads as follows:

```
Dear Mrs. Long,

We just want to say thank you for everything you've done for
us this year.

You have been working lots of hours for us.

We just want to say thank you because we have enjoyed working
with you.  You are our favourite teacher even though you
teach English.

And those flowers attached to this letter are for you.  We
hope you like them.  Everyone on the grad committee chipped
in to buy them. I hope the Grad turns out okay.  Thanks for
everything.
```

a. First of all, tell your fellow student how the letter could be improved.

In the letter, the first three paragraphs are too short and there are several repetitions. The last paragraph has sentences that should either be left out or phrased more tactfully. Perhaps you should tell Mrs. Long in greater detail why you are so appreciative of her efforts, not just as a grad co-ordinator but as a teacher for the past three years. In short, the letter needs more detail.

b. Unfortunately, your fellow student's talents are urgently needed on another project. It is now up to you to improve the letter. You must make sure the letter shows sincere appreciation for Mrs. Long's efforts on behalf of the graduation committee. Write your draft of the improved letter in the space provided.

Any letter which addresses the comments in 2. a. would be an improvement. Following is one possibility:

Dear Mrs. Long,

On behalf of all the graduating students at Flotsam Composite High School, I would like to thank you for all your efforts in helping to make this year's grad the best ever.

We particularly appreciate your efforts in organizing the commencement activities. In particular, the historical sketch would not have been nearly so polished without your advice and encouragement.

Over the past three years you have shown time and again that your interest in your students goes beyond what happens in the classroom. All of us have appreciated your efforts to make us not only better English students but better people.

This gift is a token of our appreciation for your efforts in helping us to reach this point in our lives. The entire class joins me in thanking you for your interest, your concern, and most of all, for your patience. We needed it!

Sincerely yours,

Jana Smith
Jana Smith

Teaching Suggestion

The letter exercise might provide valuable practice for the final test. You might want to vary the assignment and have students choose their own subjects. Have students read their letters aloud, in pairs or to the whole group.

Enrichment

Do one or both of the following.

1. For decades, a popular television game show has been *Jeopardy*. In this show, contestants are given an answer and they must make up the correct question that leads to that answer. Aside from *Jeopardy*, there are other game shows that test contestants' knowledge about various subjects. And now it's your turn. In this exercise, you have to make up your own game show that tests the material and concepts studied in your English 13 course. You decide the format of the game. You decide the rules. See if you can create a mini-version of your game with approximately ten questions.

   If you can, give your game to one or more other students who are studying for the English 13 final test, and have them play your game. You may find your game leads to disagreement and discussion about the answers you have made up. You may discover other possible answers to your questions.

2. a. Find a piece of visual communication (picture or cartoon) that interests you. Suppose that you must make up questions about that picture for a test. Think of three questions about the picture for your test. For each question, the viewer must be able to look for details in the picture to support his or her answer. Your questions should help the student to bring out what is interesting in the picture.

   There are innumerable possibilities for questions here. For example, you might ask a question which looks at the relationships of the people in the picture. You might ask the student to tell the story of the picture (What is going on? What do you think will happen next? What happened just before the picture was taken?) You might ask a question about composition. (What is the most important object in the picture? What is the effect of having the focus on a certain object?) You might look at the mood of the picture. (How is a certain mood created by lighting or shadow?) You might look at the main idea or theme of the picture. (What is the photographer trying to say through this particular arrangement of people and objects?)

   b. Work with a partner. Give your "test" to your partner, and then try to do your partner's test. Do you and your partner see the pictures the same way? Why or why not?

   Often people's background and experiences affect the way they view things. Take art for example: Some people viewing a work of abstract art will like its originality, its colour, and the mood created by the work. Others will not understand it at all and will not like it.

   People often see different things even when they view the same thing. When it comes to answering questions about a piece of visual communication, the key to success is how well you support your point of view.

Teaching Suggestion

The game show exercise might be a relatively entertaining way of reviewing the course. If the exercise looks worthwhile, you might want to involve the entire group in playing one or two review games.

Section 2: Assignment

20

1. Review the Journal entries that you wrote in this section. Choose the entry that you like best and are willing to share. Polish this Journal entry. Write your polished entry on the response pages that follow. Before you begin writing, indicate the page number of the topic on which your Journal response is based.

(10 marks)

Evaluation Suggestions

Use the "Scale for Evaluation of Expressive Language" located at the end of this LFM. If you prefer, you can use instead a similar evaluation scale on page 114 in the *Senior High Language Arts Teacher Resource Manual.*

Extend the marks given to ten. The emphasis is on thoughtfull ideas, clearly expressed. The student's answers should show fluency, imagination, and should demonstrate the ability to follow the directions of the assignment.

2. In Activity 5, you were told to write a rough draft of one of the three types of paragraphs. By now, you should have revised and edited your paragraph. If you are satisfied that your paragraph meets the requirements of the particular type of paragraph you have chosen, then you may write your good copy of the paragraph on the response pages that follow. Remember to proofread the good copy to make sure that any copying errors are spotted and corrected.

   Your paragraph will be evaluated according to the following guideline:

   Content (4 marks): Are your ideas original and complete? Do the ideas in the paragraph flow smoothly? Do the ideas in your paragraph hold the reader's interest? Have you provided enough details to allow the reader to understand and appreciate your point of view?

   Organization (4 marks): Can the reader easily recognize the type of paragraph you have chosen? Do you have a topic sentence and a conclusion?

Mechanics (2 marks): Have you edited and proofread your paragraph? Does your writing pay attention to correct spelling, punctuation, and grammar. Are your sentences complete?

(10 marks)

Evaluation Suggestion

Use the marking guideline that is included in the assignment question.

Section 2: Final Module Assignment

30

1. A popular type of advertisement on television is one in which a character suddenly travels into the future and winds up face to face with himself or herself, as he or she might look twenty or thirty years later.

   Think of the goals you have set for yourself. Now travel ahead thirty years. You are now thirty years older and you must explain to your younger self what you have been doing all those years. Give the younger you a list of your accomplishments in the intervening years. What advice would you give yourself, based on your experiences?

   You have a choice of formats for writing. For example, you may want to write a dialogue between your future and present selves. Or you may want to write a short story (will you write from the point of view of the present you or the future you?) Even a personal letter will do (as long as the *future you* writes it).

   Keep the following questions in mind as you are writing and revising your writing:

   Do you organize your information in a way that is easy to follow and interesting for the reader? Have you edited and proofread your writing? Does your writing pay attention to correct spelling, punctuation, and capitalization? Are your sentences complete?

   Does the future you fill in the blanks for the present you? Does he or she present the experiences of his or her life in an interesting and entertaining way for the reader? Do you manage to convey the personality and wisdom of the future you? Does the future you offer any lessons – serious or humorous – which may be of use to the present you?

   Write the rough copy and the good copy of your assignment in the space provided.

   (20 marks)

Evaluation Suggestion

Use the "Evaluation for Written Composition" marking guideline located at the end of this LFM. Mark holistically out of twenty marks.

Teaching Suggestion

The Final Module Assignment requires students to write about themselves thirty years in the future. You might want to give some time for class presentations on this assignment. Some students might want to present a skit or make a videotape of their lives thirty years from now.

2. Prepare and tape record an oral presentation of one of your pieces of writing in this module. You may choose to present your formal letter, or one of your Journal entries, or even one of the Enrichment activities. Try to choose a piece of writing that allows you to show your voice to good advantage.

   Once you have chosen your piece make sure you practise it several times. Don't simply say the words; imagine that you're actually presenting them to an interested audience. Speak clearly and remember to emphasize key words in each sentence. Before you tape record the passage, make sure you do the vocal warmup you were shown in Module 4, so that you feel relaxed and confident.

   You do not have to re-copy the piece of writing.

   State your name at the beginning of your recording. Then identify the piece of writing that you are recording and indicate the page number of your topic in the module by saying:

   I am recording the Journal entry that I wrote for the Journal topic on page _____ in the module."

   or

   "I am recording the paragraph/letter/etc. that I wrote for the topic on page _____ in the module."

As you prepare your oral presentation keep the following questions in mind:

Is your voice clear? Does it have the right tempo (not-too-fast, not-too-slow)? Do you emphasize important words with your voice? Do you make the content of the passage interesting to your listeners? Does your voice convey the meaning and emotion of the words? Finally, how well does your voice reveal the characteristics of a good speaking voice, as outlined on page 307 of your textbook, *Fast Forward*?

(10 marks)

Evaluation Suggestion

Base your evaluation on the questions that the students were instructed to keep in mind while preparing their oral presentation. Mark holistically out of ten marks.

Scale for Evaluation of Expressive Language

(5) The writer's thoughts are perceptive and original. The content is detailed. The writer's purpose is self-evident. There is a clear and consistent voice throughout. The writing is well organized and the ideas are easy to follow. The writer has selected language which reflects thoughtful creativity.

(4) The writer's thoughts are perceptive but not particularly original. The content is clearly detailed. The writer's purpose is clear. There is a consistent voice throughout. The writing is organized and is easy to follow. The writer's selection of language is appropriate.

(3) The writer's thoughts lack originality and the content needs to be more completely developed. The writer's purpose is not always clear. The voice, while present, is not always easy to follow. The writer's selection of language is appropriate but often vague or general.

(2) The writer's thoughts are inconsistent or unconnected, but appear generally related to the purpose. The writer doesn't really understand the needs of the audience, so the content is inappropriate or very disconnected. The writer's sense of purpose is not clear throughout. The selection of language is often flawed or inappropriate.

(1) The writer's thoughts are not at all clear. The selection of detail is confusing and conflicting. The writer seems to have little understanding of the task. The language selection is inaccurate and unappropriate.

(OT) Off Topic: The response itself has little or no connection to the purpose of the assignment.

(INS) Insufficient: The response is too short to be marked.

Evaluation For Written Composition

Ideas	• Are the ideas original and complete? • Is there enough development?
Organization	• Has an appropriate organizational strategy been used?
Style	• Is the student's voice evident? • Have words and sentence structures been selected for their effect? • Is the language convincing and consistent?
Conventions	• Are grammar, spelling, punctuation, and format acceptable?
Overall Impression	• Is this piece convincing? • Does it demonstrate an awareness of its audience?

Holistic Score _____

Oral Interpretation Evaluation Scale

	weak		fair		good
Interpretation	1	2	3	4	5
creation of an effective beginning					
awareness and projection of mood					
sense of tension as action rises					
creation of characters through voice					
creation of strong and memorable climax					
creation of smooth ending					
Delivery					
accurate pronunciation					
smooth speed/pacing					
controlled volume, pitch and breathing					

Total Marks:

/45

Final Test

There are two copies of the final test: the teacher's copy which includes a marking guide, and the student's copy which is designed for photocopying and possible faxing.

Note:

The student's copy and the teacher's copy of this final test should be kept secure by the teacher.
Students should not have access to this test until it is assigned in a supervised situation.
The answers should be stored securely and retained by the teacher at all times.

ENGLISH 13

FINAL TEST

GENERAL INSTRUCTIONS

YOU HAVE 2 ½ HOURS TO COMPLETE THIS EXAMINATION.

TOTAL MARKS: 100

PART A: Short Answer	– 20 marks
PART B: Response to Visual Communication	– 25 marks
PART C: Functional Writing	– 20 marks
PART D: Writing About Literature	– 35 marks

Be sure you understand the following points before you begin to work on the examination.

- Read the **WHOLE** examination before you start writing.
- Follow the instructions carefully.
- Complete **ALL** sections; note carefully where you are given a choice of assignments.
- Space is provided in this booklet for planning and drafting and for your revised work. Please write your revised work in blue or black ink.
- You may use an English-language dictionary and a thesaurus, but you may not use any other reference materials.
- Budget your time carefully: suggested times are given for each section as a guideline for you.

TEACHER'S COPY

PART A: SHORT ANSWER

Value

Suggested time: 20 minutes

20

1. The three prewriting techniques that are discussed in your English 13 course are freewriting, brainstorming, and clustering. Explain briefly what is involved for each.

(6 marks)

TEACHER'S COPY

Rough Work

(Marks will not be given for work done on this page.)

TEACHER'S COPY

PART A: RESPONSE PAGE

1. **Evaluation Suggestion**

Give up to two marks for explanations of each of the three forms of prewriting. The following sample answer, although more detailed than required, may be useful as a guide in evaluating the student's response.

Freewriting (also known as timed writing) involves writing nonstop for several minutes, allowing whatever thoughts that come to mind to be recorded on paper. You do not stop writing, even when you find that you have nothing to say. It is suggested that you write something like "I don't know what to write" over and over until new ideas come to mind.

Brainstorming involves writing down in point form any and all ideas that come to mind about a particular topic. One idea often stimulates another. You do not judge the quality of the ideas until you are finished brainstorming. Brainstorming can be done alone or in a group.

In clustering, you write your topic in the centre of a piece of paper and draw a circle around it. Then you write any words, thoughts, feeling, memories, or associations that come to mind around the topic. Then you circle each of these new ideas. You allow those new ideas to trigger other ideas that you also write down beside the idea that triggered it. These ideas are also circled, and each circle is connected with a line or arrow to the one that triggered it.

PART A: SHORT ANSWER

2. Explain why it is important for a communicator to be aware who his or her audience is. Use examples to support your position.

(6 marks)

PART A: RESPONSE PAGE

2. **Evaluation Suggestion**

Give two marks if the student correctly defines the term audience or otherwise demonstrates a clear understanding of the term.

Give two marks if the student states that different audiences have different needs and expectations and that a good communicator takes this into consideration. An effective communicator adjusts the message to meet the needs of the audience.

Give up to two marks for examples that demonstrate the student's awareness of the factors that are involved in effectively communicating with various audiences.

PART A: SHORT ANSWER

3. Explain briefly how the revision process differs from the editing process.

(5 marks)

4. List the three types of conflict that characters in literature experience.

(3 marks)

PART A: RESPONSE PAGE

3. **Evaluation Suggestions**

For full marks, the student must demonstrate a clear understanding of what is involved in both the editing process and the revision process.

Use the following summary as a guide in evaluating the student's response:

Editing: the process of proofreading and correcting problems in grammar and surface errors such as in capitalization, spelling, and punctuation

Revision: the process of making changes to improve the content of a piece of writing It involves focusing, developing, deleting, reordering, and changing the text.

Note: Editing can occur at all stages of the writing process. Although a writer may engage in editing while revising a piece of writing, editing is still a process that is separate and distinct from revision.

4. **Evaluation Suggestion**

Give one mark for each conflict. Student's wording may differ somewhat.

- person against person
- person against self
- person against environment

PART B: RESPONSE TO VISUAL COMMUNICATION

Value Suggested time: 45 minutes

25 Examine the photograph below and respond to the questions that follow.

[1]

1. Write a personal response to this photograph.

(5 marks)

[1] The *Edmonton Examiner* for the photograph by Steve Sandford printed in the November 6, 1992 issue of the *Edmonton Examiner*. Reprinted with the permission of the *Edmonton Examiner*.

PART B: RESPONSE PAGE

1. **Evaluation Suggestion**

   Use the "Scale for Evaluation of Expressive Language" that appears at the end of Module 7 in this Learning Facilitator's Manual.

PART B: RESPONSE TO VISUAL COMMUNICATION

2. What ideas or message does the photographer communicate with this photograph? Explain how the details of the photograph reinforce the ideas or message that the photographer wants to convey.

(20 marks)

PART B: RESPONSE PAGE

2. **Evaluation Suggestions**

Responses must deal with the main idea(s) conveyed by this photograph. Student responses may vary somewhat as there is room for interpretation. Generally, students will write that there appears to be a potentially dangerous situation developing between the police and an unknown person(s). The student's points must be defended by specific references to details in the photograph such as the following:

- subject
- facial expressions
- body language
- camera angle and point of view
- composition

Following are a few ideas to consider as you view the photograph:

- Why is the police officer not in the centre of the photograph? Is there something else in the photograph that is also important to the message conveyed?

- Body language and facial expressions tend to indicate that the police officer is tense. He appears to be watching and waiting – but for what or for whom?

- The police officer is holding a gun, possible a semi-automatic. His finger is on the trigger. He appears to be ready to shoot at any time.

- The police officer is holding a radio. It seems he may be one of several police officers involved. Is he reporting what he sees or is he waiting for orders to act?

- There are three women in the photograph who seem to be in no hurry to distance themselves from the scene. Do they know each other? Are they unaware of the police action? Are they in danger? Are any of them the target of the police action?

- There are two people in the background who are out of focus. Is one of them a dangerous criminal?

- There is a man standing behind the police officer. He does not appear to be wearing a police uniform. Who is he? Is he a bystander? a police informer? an undercover officer?

PART C: FUNCTIONAL WRITING

Value

Suggested time: 30 minutes

20

You are a member of your school's student council. You have been given the responsibility of hiring a rock band for a school dance that will take place in the school auditorium on June 16 between 8:00 PM and 11:00 PM. Student council has put aside $300.00 to pay for the band.

Write a formal letter to Joe Jones, the lead singer of The Gravel Band, asking whether the band would be interested in playing at the school dance. Joe's address is 1234 - 56 Avenue, Anytown, Alberta T1A 2B3. Use the correct format for a formal letter. Include all the necessary information. Make up any other appropriate details – use your imagination!

Don't forget to carefully edit and proofread your letter. You want to make a good impression, don't you?

PART C: RESPONSE PAGE

Evaluation Suggestion

Use the following marking guideline or any similar scale that you prefer using:

		Maximum Marks	Student's Marks
CONTENTS	1. To the point, specific, full information, necessary details (6-7) 2. Generally to point, most information, some details (4-5) 3. Rather vague, inadequate information, few details (2-3) 4. Vague, little information, no details (0-1)	7	
GENERAL ENGLISH	1. Clear of all but minor faults (5) 2. No serious, numerous faults (4) 3. Apparent weakness – careless (2-3) 4. Bad grammar, spelling, and punctuation (0-1)	5	
STYLE, FORM, and ORGANIZATION	1. Good to excellent form and paragraph structure Clear, attractive, courteous style, good organization (7-8) 2. Understands form and paragraph structure. Relatively clear style and good organization (5-6) 3. Apparent weaknesses but some competence – readable style Some knowledge of form and paragraph structure (3-4) 4. Little or no structure ability; shapeless, unreadable style; lack of courtesy Poor form and organization, bad paragraph and sentence structure, poor diction and idiom (0-2)	8	
	TOTAL	20	

TEACHER'S COPY

PART D: WRITING ABOUT LITERATURE

Value

35

Suggested time: 50 minutes

In a well-written composition, respond to **one** of the two topics given below.

Use the rough work pages for planning your composition.

Don't forget to edit and proofread.

Be sure to indicate your choice of topic; if you write on both topics, only the first will be graded.

Topic 1

Literature reveals and explores human values.

Referring to the novel and at least one of the short stories that you have read for this course, show how the actions of the main character of each selection are influenced by the character's personal values or by the values of his or her society. Support your answer with details from the selections.

Topic 2

People of all ages set goals for themselves – things they would like to accomplish. Some goals can be attained very easily. Many times, however, there are obstacles in the way; these obstacles must be overcome before the goals can be attained. If people place a high degree of importance on a goal, they often show great determination in their striving to overcome the obstacles between themselves and their goal.

Referring to situations from two selections (short stories, the novel, or play), show how the characters display determination in trying to attain their goals. The selections must be from your English 13 course.

PART D: RESPONSE PAGE

I am writing on Topic _____ .

Evaluation Suggestion

Use the following marking guideline or any similar scale that you prefer using:

		Maximum Marks	Student's Marks
CONTENTS	1. To the point, original, accurate; precisesupporting details (12-15) 2. Generally, to the point, no serious inaccuracies, adequate details (8-11) 3. Partly off topic, lacks originality, inaccurate, thin, discursive (4-7) 4. Off topic, inaccurate, illogical, insufficient (0-1)	15	
GENERAL ENGLISH	1. Clear of all but minor faults (7-8) 2. No serious, numerous faults (4-6) 3. Apparent weakness – careless (2-3) 4. Bad grammar, spelling, and punctuation (0-1)	8	
STYLE, FORM, and ORGANIZATION	1. Good to excellent paragraph form Clear, attractive style (10-12) 2. Understands paragraph structure – mature style (7-9) 3. Apparent weaknesses but some competence – readable style (4-6) 4. Little or no structure ability; shapeless, unreadable style Bad sentence structure, poor word usage (0-3)	12	
	TOTAL	35	

ENGLISH 13

FINAL TEST

GENERAL INSTRUCTIONS

YOU HAVE 2 ½ HOURS TO COMPLETE THIS EXAMINATION.

TOTAL MARKS: 100

PART A: Short Answer	– 20 marks
PART B: Response to Visual Communication	– 25 marks
PART C: Functional Writing	– 20 marks
PART D: Writing About Literature	– 35 marks

Be sure you understand the following points before you begin to work on the examination.

- Read the **WHOLE** examination before you start writing.
- Follow the instructions carefully.
- Complete **ALL** sections; note carefully where you are given a choice of assignments.
- Space is provided in this booklet for planning and drafting and for your revised work. Please write your revised work in blue or black ink.
- You may use an English-language dictionary and a thesaurus, but you may not use any other reference materials.
- Budget your time carefully: suggested times are given for each section as a guideline for you.

PART A: SHORT ANSWER

Value

Suggested time: 20 minutes

20

1. The three prewriting techniques that are discussed in your English 13 course are freewriting, brainstorming, and clustering. Explain briefly what is involved for each.

(6 marks)

Rough Work

(Marks will not be given for work done on this page.)

PART A: RESPONSE PAGE

1. _____

Name of Student _____ Student I.D. # _____

Name of School _____ Date _____

PART A: SHORT ANSWER

2. Explain why it is important for a communicator to be aware who his or her audience is. Use examples to support your position.

(6 marks)

PART A: RESPONSE PAGE

2. _____

Name of Student _____ Student I.D. # _____

Name of School _____ Date _____

PART A: SHORT ANSWER

3. Explain briefly how the revision process differs from the editing process.

(5 marks)

4. List the three types of conflict that characters in literature experience.

(3 marks)

PART A: RESPONSE PAGE

3. _____

4. _____

Name of Student _____ Student I.D. # _____

Name of School _____ Date _____

PART B: RESPONSE TO VISUAL COMMUNICATION

Value Suggested time: 45 minutes

25 Examine the photograph below and respond to the questions that follow.

[1]

1. Write a personal response to this photograph.

(5 marks)

[1] The *Edmonton Examiner* for the photograph by Steve Sandford printed in the November 6, 1992 issue of the *Edmonton Examiner*. Reprinted with the permission of the *Edmonton Examiner*.

PART B: RESPONSE PAGE

1. _____

Name of Student _____ Student I.D. # _____

Name of School _____ Date _____

PART B: RESPONSE TO VISUAL COMMUNICATION

2. What ideas or message does the photographer communicate with this photograph? Explain how the details of the photograph reinforce the ideas or message that the photographer wants to convey.

(20 marks)

PART B: RESPONSE PAGE

2. _____

(There is more room for your answer on the next response page.)

Name of Student _____ Student I.D. # _____

Name of School _____ Date _____

Rough Work

(Marks will not be given for work done on this page.)

PART B: RESPONSE PAGE

Name of Student _____ Student I.D. # _____

Name of School _____ Date _____

PART C: FUNCTIONAL WRITING

Value

Suggested time: 30 minutes

20

You are a member of your school's student council. You have been given the responsibility of hiring a rock band for a school dance that will take place in the school auditorium on June 16 between 8:00 PM and 11:00 PM. Student council has put aside $300.00 to pay for the band.

Write a formal letter to Joe Jones, the lead singer of The Gravel Band, asking whether the band would be interested in playing at the school dance. Joe's address is 1234 - 56 Avenue, Anytown, Alberta T1A 2B3. Use the correct format for a formal letter. Include all the necessary information. Make up any other appropriate details – use your imagination!

Don't forget to carefully edit and proofread your letter. You want to make a good impression, don't you?

PART C: RESPONSE PAGE

Name of Student _____ Student I.D. # _____

Name of School _____ Date _____

PART D: WRITING ABOUT LITERATURE

Value

35

Suggested time: 50 minutes

In a well-written composition, respond to **one** of the two topics given below.

Use the rough work pages for planning your composition.

Don't forget to edit and proofread.

Be sure to indicate your choice of topic; if you write on both topics, only the first will be graded.

Topic 1

Literature reveals and explores human values.

Referring to the novel and at least one of the short stories that you have read for this course, show how the actions of the main character of each selection are influenced by the character's personal values or by the values of his or her society. Support your answer with details from the selections.

Topic 2

People of all ages set goals for themselves – things they would like to accomplish. Some goals can be attained very easily. Many times, however, there are obstacles in the way; these obstacles must be overcome before the goals can be attained. If people place a high degree of importance on a goal, they often show great determination in their striving to overcome the obstacles between themselves and their goal.

Referring to situations from two selections (short stories, the novel, or play), show how the characters display determination in trying to attain their goals. The selections must be from your English 13 course.

PART D: RESPONSE PAGE

I am writing on Topic _____ .

(There is more room for your answer on the next response page.)

Name of Student _____ Student I.D. # _____

Name of School _____ Date _____

Rough Work

(Marks will not be given for work done on this page.)

PART D: RESPONSE PAGE

Name of Student _____ Student I.D. # _____

Name of School _____ Date _____

TEACHER QUESTIONNAIRE FOR ENGLISH 13

This is a course designed in a new distance-learning format, so we are interested in your responses. Your constructive comments will be greatly appreciated so that a future revision may incorporate any necessary improvements.

Teacher's Name _____ Area of Expertise _____

School Name _____ Date _____

Design

1. The modules follow a definite systematic design. Did you find it easy to follow?

   ❑ Yes ❑ No If no, explain.

   _____

   _____

2. Did your observations reveal that the students found the design easy to follow?

   ❑ Yes ❑ No If no, explain.

   _____

   _____

3. Did you find the Learning Facilitator's Manual helpful?

   ❑ Yes ❑ No If no, explain.

   _____

   _____

4. Part of the design involves stating the objectives in student terms. Do you feel this helped the students understand what they were going to learn?

   ❑ Yes ❑ No If no, explain.

   _____

   _____

5. The Learning Facilitator's Manual contains Assignment Booklet questions and answers and a sample test. Did you find these helpful?

❑ Yes ❑ No If no, explain.

_____

_____

6. Did the Follow-up Activities prove to be helpful?

❑ Yes ❑ No If no, explain.

_____

_____

7. Were students motivated to try these Follow-up Activities?

❑ Yes ❑ No If no, give details.

_____

_____

8. Suggestions for computer and video activities are included in the course. Were your students able to use these activities?

❑ Yes ❑ No Comment on the lines below.

_____

_____

9. Were the assignments appropriate?

❑ Yes ❑ No If no, give details.

_____

_____

Name of Student _____ Student I.D. # _____

Name of School _____ Date _____

10. Did you fax assignments?

❑ Yes ❑ No

11. If you did fax, did you get satisfactory results from using this procedure?

❑ Yes ❑ No If no, give details.

_____

_____

Instruction

1. Did you find the instruction clear?

❑ Yes ❑ No If no, give details.

_____

_____

2. Did your observations reveal that the students found the instruction interesting?

❑ Yes ❑ No If no, give details.

_____

_____

3. Did you find the instruction adequate?

❑ Yes ❑ No If no, give details.

_____

_____

4. Was the reading level appropriate?

❑ Yes ❑ No If no, give details.

_____

_____

Name of Student _____ Student I.D. # _____

Name of School _____ Date _____

5. Was the work load adequate?

❑ Yes ❑ No If no, give details.

_____

_____

6. Was the content accurate and current?

❑ Yes ❑ No If no, give details.

_____

_____

7. Did the content flow consistently and logically?

❑ Yes ❑ No If no, give details.

_____

_____

8. Was the transition between booklets smooth?

❑ Yes ❑ No If no, give details.

_____

_____

9. Was the transition between print and media smooth?

❑ Yes ❑ No If no, give details.

_____

_____

Name of Student _____ Student I.D. # _____

Name of School _____ Date _____

Additional Comments

Thanks for taking the time to complete this survey. Your feedback is important to us.

Fax Number: 674-6686

Instructional Design and Development Unit
Alberta Distance Learning Centre
Box 4000
Barrhead, Alberta
T0G 2P0

Name of Student _____ Student I.D. # _____

Name of School _____ Date _____

English 13

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1992